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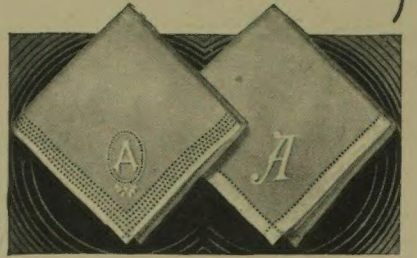
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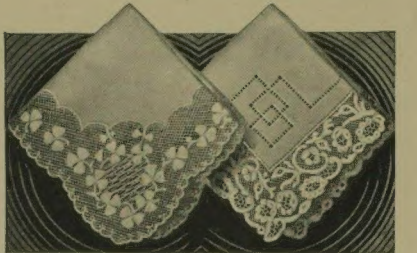
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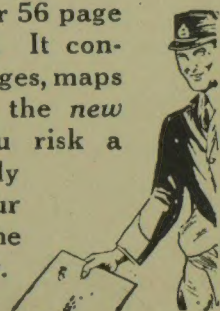
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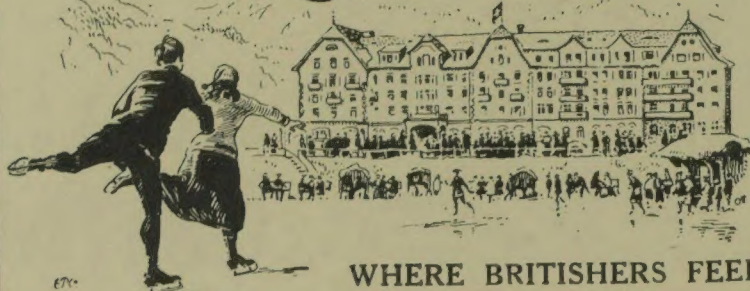
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WITH so many young people willing to sacrifice a part of their summer holidays for a fortnight or more of winter-sporting in the Alps, it seems at last that we are gaining in wisdom where matters of snow are concerned. Even now there are far too many who are ready to say hard things of the Swiss snowfall. Never having ventured into the Alps themselves, they are content to base their idea of snow on the ephemeral visitations of our native winter. The pity of it is that, as their horror of Swiss winter conditions keeps them at home to face the rigours of our climate, they are never given the chance of seeing their mistake. The truth is that, until you have tried the winter-sports holiday for yourself, you can have little or no conception of its thrilling significance. It stands alone—a unique experience for the exuberance of health you acquire in the tonic atmosphere of the High Alps, the wholesome abandonment of bodily and mental ills, and the jolly companionship which is one of its most endearing features.

I doubt if there is any moment more dramatic (unless it be found in the ecstasy of your first awakening amid the snows) than that of your overnight arrival at your own particular winter-sports centre. Your grim recollections of the British climate in its surliest mood have been effectively expelled by a day of the Swiss climate at its shining best. From the window of your Continental express you have watched how the snows, at first patchy and uncertain

from the first. The enfolding Alps rise like an impenetrable barrier on the cares and anxieties that you know to have been left behind. In the sunshine and keen air you live as you have never lived before,



THRILLING TEAM-WORK AT AROSA: BOB-SLEIGHING AT A RESORT WHICH IS SOME 6000 FEET UP, AND OFFERS AMPLE SCOPE FOR SKI-ING AND ALL THE OTHER WINTER-SPORTS.

realising, possibly for the first time, how vain and distorted is the daily routine of normal life of our work-a-day world at home. On the first morning

after your arrival you begin upon your ski-ing adventures, with the feeling that your feet are bewitched. When, in the middle of the village street, a sleigh bears down upon you with an imperious "*Achtung!*" you are seized with a sense of despairing loneliness. But before long you will have found your snow legs; and, after the initial stiffness of the first day or two has disappeared, you make the pleasing discovery that learning to ski is by no means as formidable as you had originally supposed. It has, on the contrary, been an exhilarating experience; for, while you have followed with envious eyes the effortless ease of the older hands, you have proved that falling about in the comfortable snow can be

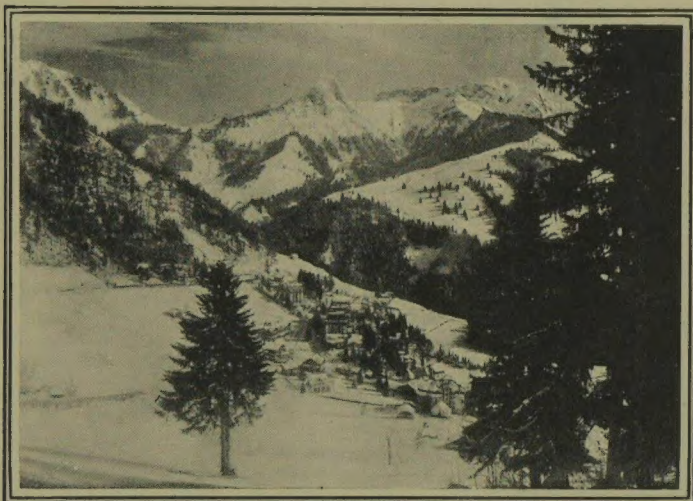
merrily diverting—especially when all the world is intent upon doing the same.



A FITTING GATEWAY TO A SNOWY PARADISE: A VIEW OF DAVOS.

Then, one long-awaited day, will come your first expedition. It will not, of course, be long, but sufficiently so to send you back with a devouring appetite for more. As the joyous days slip by the *Wanderlust* will grip you, leading you ever up through the valleys and silent woods to the lonely glory of the heights. With the thermometer somewhat facetiously at twenty degrees below zero, you proceed to roast yourself a brown that will be a never-failing source of amazement to your stay-at-home friends in England.

Yet, although ski-ing is by far the most favoured of all the forms of winter-sport, you will find an agreeable relaxation in the pleasures of the skating-rink. Almost every hotel provides its own sheet of ice, kept in condition from day to day by practised hands. In any event, there are the rinks of the local Kurverein. Some of the jolliest moments of the holiday will occur on the skating-rink. The human weakness for dressing itself up is charmingly indulged in the moonlight ice carnivals of Switzerland. During the day, too, gymkhanas are held, which, for their boisterous enjoyment and ingenuity of conception, add pleasantly to the *camaraderie* of old and young. As on the ski-ing slopes, you will meet with people at every stage of proficiency; though somewhat less so than formerly, since the boom in indoor ice-skating in England has provided valuable facilities for preliminary practice. I cannot emphasise too strongly here that Switzerland is not,

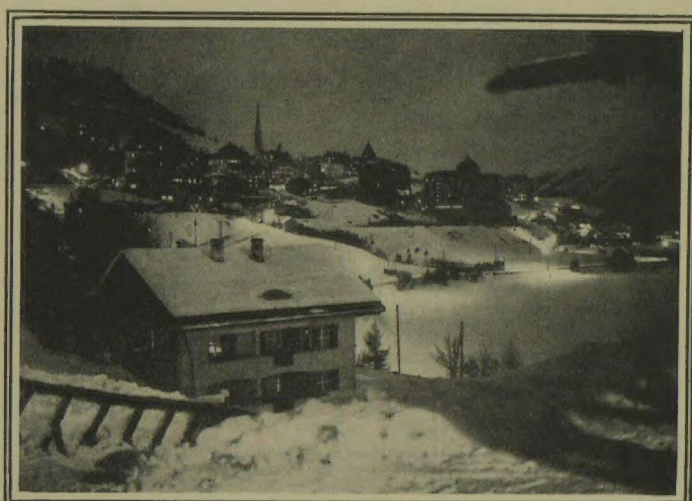


LES AVANTS (NEAR MONTREUX, ON LAKE GENEVA) IN A FAIRYLAND SETTING: A SPOT FAMOUS FOR ITS BOB-SLEIGH RUN AND, IN EARLY SPRING, FOR ITS FIELDS OF NARCISSI.

in the neighbourhood of the frontier, have become welded, almost imperceptibly, into a dazzling whole. The tall firs droop in weariness beneath its load; the black steeples of the village churches are coquettishly bonneted in white; and every chalet that in summer rode at ease in a verdant sea of grass is heavily awash in its white waves.

At the junction you change into a rack-and-pinion, whose fussy engine seems to have caught the prevailing air of excitement. The slow climb begins. You lower the window of your compartment and sniff at the exuberance of the mountain air. . . . First the *alpengluk*, rosy and mysterious on some distant peak. . . . then night, and at length your journey is ended in the Christmas-card village of your choice. Great hotels, ablaze with light, glisten like fairy palaces amid the trees. As you step down from the little train, you observe how silent is the white world about you. The hotel bus slips smoothly on its runners through the muffled streets. Here in Switzerland everything and everyone moves upon runners, from the luggage-trucks down at the station to the apple-cheeked lad who skis to the hotel with your bread on a cold and frosty morning.

You will not have been many hours in Switzerland before you have caught the happy family spirit that is common to every winter-sports resort. The casual acquaintance of the train or ball-room becomes your firmest friend after half an hour of mutual endeavour on the nursery slopes. Best of all, perhaps, is the amusing sense of irresponsibility that assails you



LIKE A HANS ANDERSEN FAIRY-TALE TOWN AMID THE SNOW: FAMOUS HOTELS OF ST. MORITZ AT NIGHT.

as some are prone to think, the monopoly of the expert.

Adjoining most skating-rinks throughout Switzerland are rinks for curling. It must do a lonely Scot good to find himself near a Swiss curling-rink. He would find there all the flavour of the Highland bonspiel. The "*roarin' game*," however, has taken hold of the Sassenach as well. I must confess to never having played it myself, though I can appreciate that, for those whose more strenuous days are over, curling must have a profound appeal. Elsewhere bob-sleighing and luge-ing have their devotees. Each offers the sublime experience of speed; each a spice of danger. But in reality mishaps are happily scarce, so that at almost any hour of the day the runs are alive with impetuous "*bobs*" and lightly flying luges.

And so the glad day goes by, until the evening comes to take up the round of enjoyment. In the wine-like air you have acquired the strength of ten. When once you have dropped into the spirit of the thing you must be for ever up and doing. No sooner have you wiped the ice from your skates than you are dancing at one of those sociable teas that loom so prominently in the daily round. And no sooner have you skied a little than, with dinner over, you are dancing once more, well into the frozen night.

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[Continued overleaf.]



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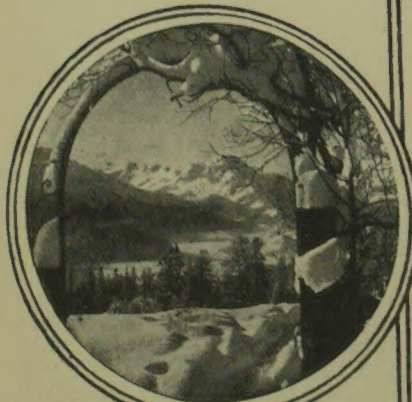
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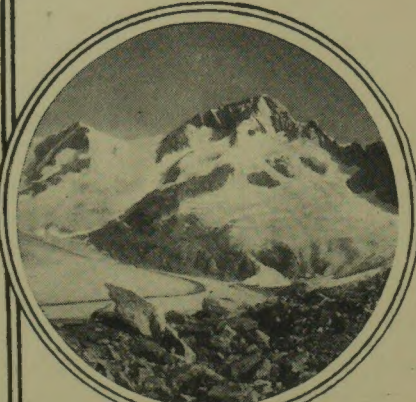
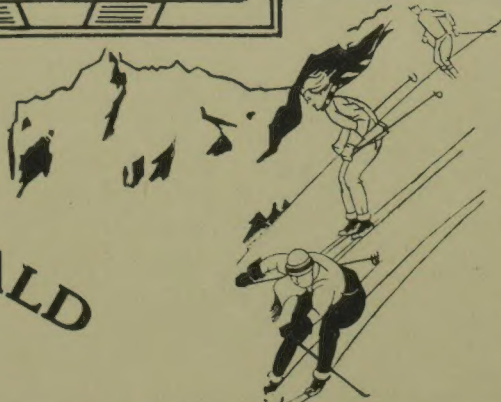
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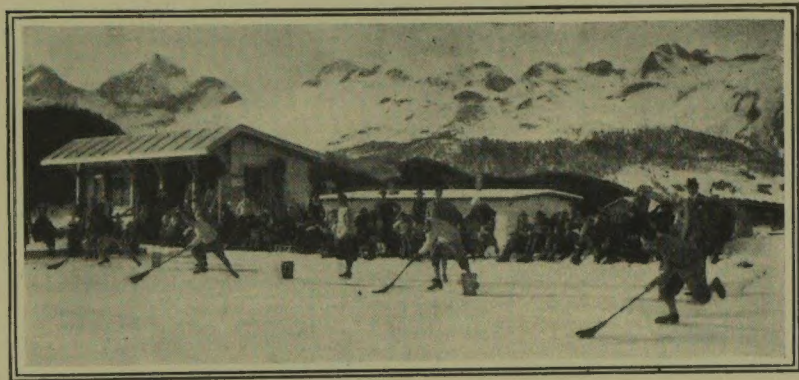


Continued.

the Swiss hotels are one of the most joyous features of the winter-sport holiday. One need not be burdened with a superabundance of evening clothes to take with one: a dinner jacket or an evening dress or two will ordinarily suffice; but fancy-dress balls are such popular functions that, if you have your own costume, you will find it worth while to include it. In most resorts an alternative dress can be hired locally; and some highly ingenious disguises are often made impromptu from everyday materials.

Sometimes a moonlight tailing-party will be organised—a snake of sledges hitched to the rear of a horse-sleigh. It is all the greatest fun, and if, as often happens, you find yourself temporarily unseated, who cares?

And now a word or two as to resorts. Switzerland abounds in them, from tiny villages feeling their way to celebrity with a modest hotel, to the established centres attracting their bright-hued armies of enthusiasts to the palaces



THE IDEAL OF OPEN-AIR ENJOYMENT: AN AMUSING EVENT AT AN ICE-GYMKHANA IN PROGRESS AT PONTRESINA.

on their heights. For myself, I have a persistent liking for the Engadine. There is that about it and its music-loving peasants that speaks of an Italy not so very far removed. The two Sils, Maria and Baselgia, are both typical Engadine villages, romantically situated and picturesque in themselves. Moreover, they are well equipped with sporting facilities; though both are comparatively in their infancy as winter resorts, their circle of habitués shows a comfortable yearly increase.

For a quiet centre I should recommend Celerina. The famous Cresta Run sweeps down upon the village from its beginnings in St. Moritz. You are thus at hand when occasion arises to witness contests which provide one of the most thrilling spectacles of winter sport. Davos may be said to be the *doyen* of winter-sport centres, for it is over half a century since it fell to the British to develop its possibilities. Since then the speciality of Davos has been skating, and many of the most important international contests have been decided there. The Spring Ski Meeting is now a popular feature of the winter season. It is to take place next year from March 1 to April 5.

Turning from the Engadine to the Bernese Oberland, Grindelwald emerges as a centre where first-class conditions obtain. There is a diversity of ski excursions; an admirable ski-leap on the slopes of the Mettenberg; and excellent tobogganing, bob-sleighbing, and skating. The bob-sleigh run, known as the "Village Run," near the Bear Hotel, provides a long-drawn thrill, with its



TYPICAL OF THE MEANS OF SPORT AND EXERCISE CHOSEN BY THOUSANDS OF ENGLISH PEOPLE EACH WINTER: SKI SLOPES AT FLIMS, A RESORT IN THE GRISONS.

generous length and skilfully banked corners. Everybody likes Adelboden. The beauty of its situation, with the Wildstrubel and Bonderspitze for its companions; the tempting variety of day ski-runs to be had from the village; and the infectious joyousness of the place ensure it a clientèle who not willingly exchange it for any other resort. Kandersteg (3940 feet), also in the Oberland, although rather more confined than Adelboden, offers much good skiing for beginner and expert alike. Bob-sleighbing has a load of trouble taken off their hands by the Loetschberg Railway, which hauls the sleighs back to their starting-point after their breathless descent to the Blausee. Kandersteg is the headquarters of curling, and the competition for the Challenge Shield offered by Thos. Cook and Son, which has been held there for the last five years, will take place in the first week of February 1931.

French Switzerland includes many pleasing resorts, among them Villars, Caux, and Les Rasses. Of these, Villars is the highest, at 4250 feet. It is beautifully placed above the Rhône Valley, and is reached by the electric railway from Bex-les-Bains to Gryon and Chesières. A seasoned skier will find his way to the slopes of the Chamossaire; but there is plenty of less ambitious enjoyment to be had on the ever-popular nursery slopes. The charm of Caux is a busy programme of sport in a rare setting. Far below lies Lac Lemman, backed by the Savoy Alps. Ski-ing, skating, tobogganing, all have their place at this original resort. Les Rasses lies amid the quiet pines, at a height of 3850 feet. It is not a large resort, and is, perhaps, the more enjoyable for that. To reach it you must go to Yverdon, whence a narrow-gauge line carries you to St. Croix. From there a motor diligence performs the remainder of the journey. In Central Switzerland, Hospenthal is not, perhaps, so well known as it deserves to be. It stands close to Andermatt, and is placed at a safe altitude—5010 feet. An engaging village this, that nestles round the ruins of its Lombardic tower, with the high Alps about it.



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WINTER-SPORTS equipment is reduced to the minimum these days. Primarily, a snowproof suit, such as those illustrated on this page, is essential. Woollies cannot be worn outside for ski-ing, as the rough surface collects the snow. Dark colours are most popular this year for the suits, relieved with gaily coloured jerseys and socks which look picturesque against the snowy background. For skating, woolly jerseys, caps, and scarves in the brightest colours imaginable are smart and warm. Gloves and socks matching the jersey and bérét are a favourite ensemble this season, worn with dark pleated skirts, which should not be too short. Boots are, of course, of

(Continued opposite.)



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vital importance, and should always be fitted by an expert.

After a few days' practice, even the novice is able to undertake simple ski-ing expeditions which necessitate taking lunch. The hotels always give a picnic lunch to each guest to take with him, but unless there is a luncheon hut at the end of the climb, no hot drinks are obtainable. The experienced skier who knows the joy of a hot drink after a long, tiring climb in the snow solves the difficulty by taking out with him one of the practical Thermos accessories, of which two are photographed below. The canteen carries soup and food and keeps them hot for several hours. It can be packed away in the rucksack for descending.



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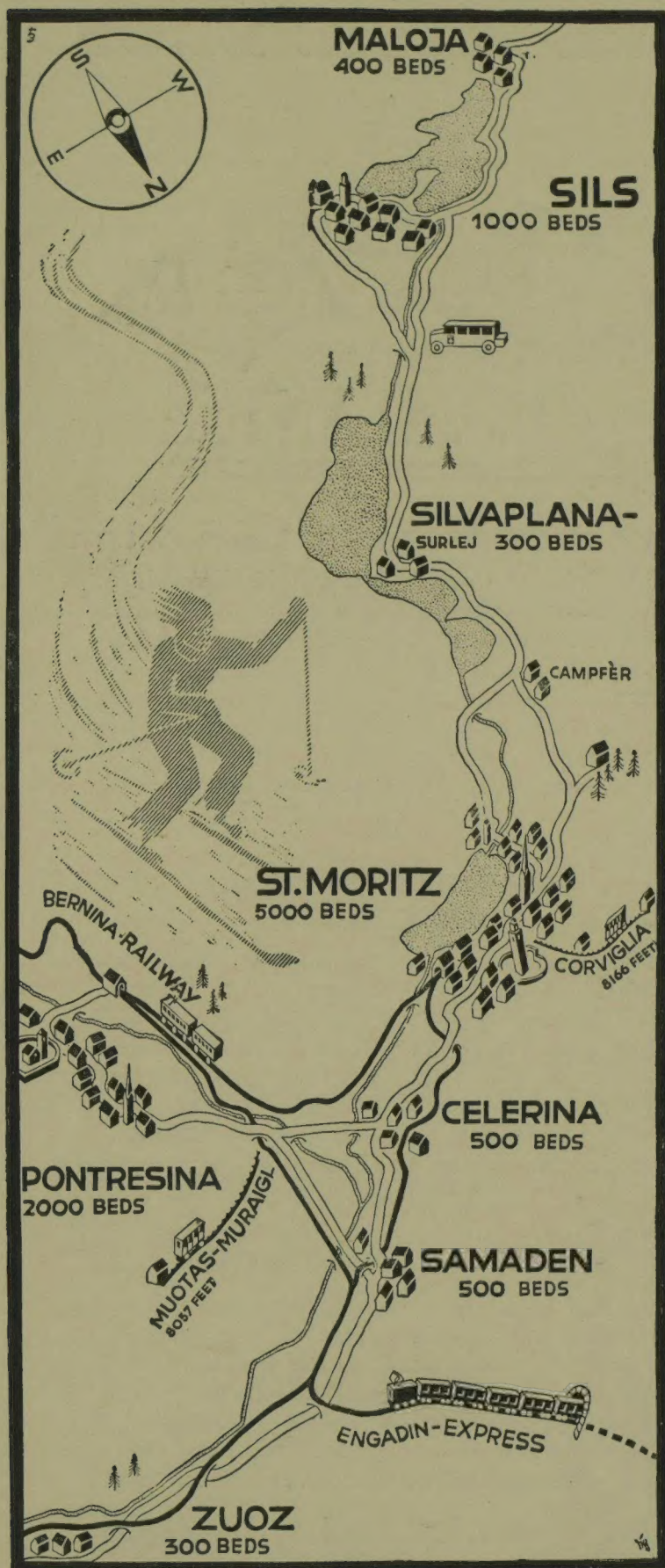
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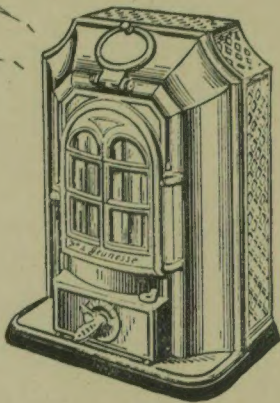
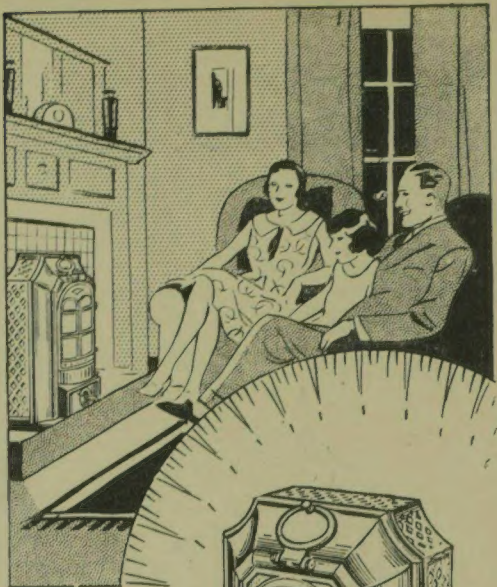
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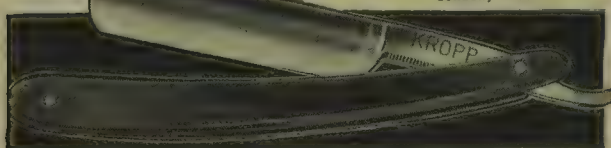
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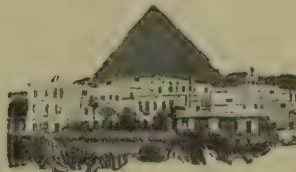
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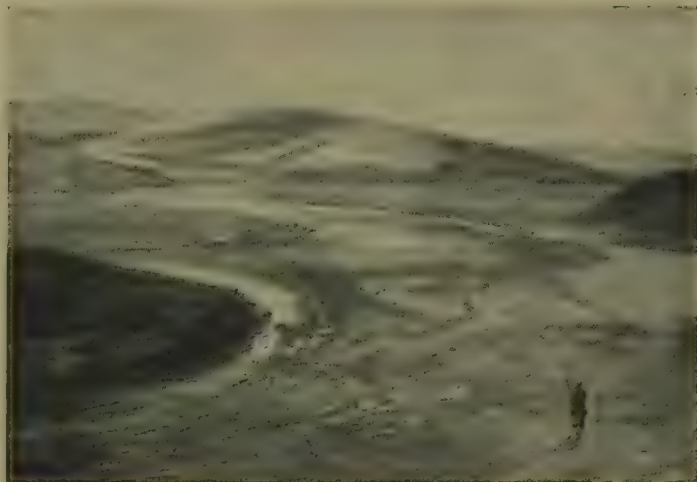
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THE BOOKSELLER'S WINDOW.

"THE Advance from Mons" (Peter Davies; 7s. 6d.), by Walter Bloem, is a translation from the German. The Service journals and historians explored it years ago, but this is the first time it has been made accessible to the English general public. It appears in Mr. Davies's series of soldiers' tales, a select and honourable company. It is a fascinating book. As you go with Bloem's Brandenburg Grenadiers through Belgium you traverse the other side of the fog that lay before the marching soldier of the British Expeditionary Force. The East Surreys, the 19th Hussars, the West Riding Regiment, the Gordon Highlanders, are identified in the Editor's footnotes. The Grenadiers first made contact with the English at Le Cateau. Bloem, though a highly intelligent observer, saw no further into the fog than any other captain of infantry, but his description of the punishment endured by his regiment at the hands of the English is a brilliant piece of writing. He was something more than a man-at-arms. He had a reputation as a novelist, and his art, lucid and reflective, expresses most admirably the emotions of a sensitive being who realises he is a pawn moved by invisible fingers across the chess-board of real war. He begins by describing the elation of officers and men on joining the colours, and the friendliness and mutual sympathy of all classes that was abroad in Germany as in England when war was declared. Then he passes the frontier and marches with his company through the "triangle of terror," without a suspicion that dead men in peasants' smocks might be innocent victims, or that the rumours of an English army in the field could have a serious portent for his Grenadiers. As a man of liberal culture, he had not been able to digest the news that Germany had decided to violate Belgian neutrality without wondering what England would say; but the idea of English troops pitting themselves against a German army corps is recorded as a popular joke. Registering his own reflections, he does not bid farewell to his family and the pleasant civilian life without speculating whether there could be no other solution to the political problem of the moment than "this impossible and incredible war." That is the prelude. The decimation of his regiment and the filth and agonising fatigue of the march to the Marne obliterate elation; but fortitude remains. He is wounded at Missy, and returns in a hospital train to the unravished homeland. "For that we had fought, bled, and buried our best; the sacrifice was justified." It will be seen how the spirit of this early war-book differs from that of post-war productions. The long-drawn-out ordeal of trench as opposed to open warfare lay in the future, mercifully hidden from the still confident and unwearied vision of the Grenadier of 1914. The publisher affirms this to be the most accurate war-book that has come out of Germany. It is also, as Brigadier-General Edmonds points out in the foreword, a unique record of the feelings of a combatant whose impressions were set down before time had blurred them.

Nothing could be further removed from the concise art of Captain Bloem than Lion Feuchtwanger's "Success" (Secker; 10s.). The one is photographic and the other gigantically impressionist. Feuchtwanger's book is congested with his deeply-rooted, sardonic pessimism. Seven hundred closely-printed pages have not exhausted him: "Success" is continually insisting to you that there is more that could be told. The broad outline of it is sharp enough; it is the pattern that is intricate. It is another passage out of the history of the German Jew, another examination of greed and injustice and intrigue, as bitter as "Jew Süß." It is written with great power. The title of it is a master-stroke of irony, the pivot of the plot being the defeat of a woman who for three years endeavours to secure the release from prison of a man who has been unfairly condemned. The time is the period of post-war inflation; the scene, Bavaria. Most of the public characters, one supposes, must be recognisable to Bavarians. The country is distracted, and the conduct of political affairs is a target for Herr Feuchtwanger's mockery. Justice, when called in to restore the balance of society, functions as a machine that destroys the unfortunate impartially with the criminal. The apparent meaninglessness of the human tragedy may well remain insoluble. Feuchtwanger's exposition of Bavarian politics is unlikely to appeal to English readers. Why should it, when we rarely take the trouble to look below the surface of our

Feuchtwanger's

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SECKER

own? But his search into the hidden sources of human action has an unlimited interest. It takes a strong stomach to stand by and watch him at work; there is something terrible in the ruthless precision with which he exposes the vitals of his specimens. The chapter, "The Passion Play in Oberfernbach," can be quoted because "Oberfernbach" is familiar to us, and it shows Herr Feuchtwanger in his lightest mood. "In the American bar of the mountain village, to the sound of jazz music, among a few natives with long, reverend beards and a host of Munich people, the painter Greiderer was sitting with Professor von Oster Nacher. In the times of their great-grandfathers, these Bavarian peasants had acted their drama with simple piety and with a genuine delight in the acting; now the ingenuous rite had grown into a well-organised profitable business. It had brought the village a railway-line, a market for the products of its wood-carvers, civilisation, and hotels; while the inflation period was, for the Oberfernbachers, a particularly good time, since they charged for their simple ritual in sound foreign money." *Und so weiter*, though very little in "Success" is as frolicsome as that. Feuchtwanger finds nothing progressive at the heart of humanity. There is less brutal savagery on exhibition in "Success" than in "The Ugly Duchess," but, for all the centuries between, the sum of turpitude is not less.

"The Governor of Kattowitz" (Thornton Butterworth; 7s. 6d.), by Graham Seton, begins with a homily on self-determination, which, the author remarks, is not quite as simple as it sounds, or certainly as the statesman in Washington had visualised. He goes on to make note of the astute duplicity of French statesmen when they cut "the French vassal State of Poland" from the living side of Germany. Here you have the soldier's hatred of politicians, and "The Governor of Kattowitz" as a vehicle for showing up the post-war map-makers. It is not a good introduction to a novel: if people have to be instructed in fiction—there is something to be said for the process—the indirect method is preferable. Fortunately, no personal conviction on a vexed international question can obstruct for long Graham Seton's execution of an excellent romantic novel. The faint-hearted should therefore persevere beyond the opening chapter. The material is rich, the soil of the new Poland presenting a magnificent crop of bloodstained adventure. In Hans Muller, the patriot, there is a hero after everybody's heart. In the mysterious death and resurrection of Jacob Wilenski there is produced a remarkable corpse—a very remarkable corpse that does high credit to Graham Seton's imagination. There is no doubt that the public that enjoyed "The 'W' Plan" will find "The Governor of Kattowitz" enthralling.

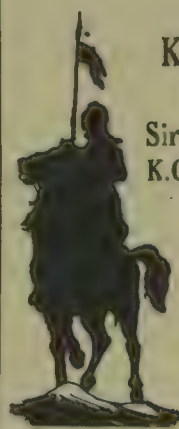
After these twentieth-century alarms and excursions, it is a certain refreshment to arrive at the papers by Mary MacCarthy collected in "Fighting Fitzgerald" (Secker; 10s. 6d.). They are biographical, without prejudice, and they are vastly entertaining. Here are bygone lords and Irish squires. Wild and unscrupulous, spendthrift, crazy, or anachronistically humanitarian, they are conspicuously men of breeding. The eighteenth century was a period when the upper classes had every opportunity for expressing their idiosyncrasies. Closer communications and standardised manners are wearing down our individualism. "Humanity" Martin, known as the "King of Connemara" (he owned 190,000 acres and died a bankrupt), did, it is true, have a long fight for the Act for the prevention of cruelty to animals that he sponsored, but Martin was ahead of his time. He had ceased to be the Squire of Ballynahinch when Miss Edgeworth visited the castle; his sun had set in impoverished exile. But that has not deterred Miss MacCarthy from including the Edgeworth letter, written at Ballynahinch, in her papers, and very charming reading it makes. And we are grateful to her for reviving the memory of the Earl-Bishop, Frederick Hervey, Earl of Bristol, who built Italian palaces for his delight in lonely situations of no use whatever to the See of Derry, and enjoyed his extravagant career enormously.

Two books about the frontiers of the Empire can be warmly recommended to lovers of the sporting adventure yarn. "The King's Pawns" (Sheldon Press; 5s.), by Lieut.-General Sir George MacMunn, ranges all the way from the Sinai front to South Africa. These are such tales as are told round an Indian camp-fire, with the stars blazing above the *bagh* and a jackal howling in the distance. "The habit of story-telling is a vice that grows," says the General, with apologetic modesty, "and the stories come from many sources." With which, he opens the narrative of the Colonel, who was one of the finest Colonels who ever made seven hundred sepoy serve an alien crown with joy and gladness. That gives you, incidentally, a glimpse of the considerable section of the Indian people, unknown to Round-Table conferences, that has an acute distaste for Nationalist agitators, and that may some day give those vocal gentlemen the shock of their lives. One naval yarn is included in "The King's Pawns," and it is about a ship in Bombay and the Persian Gulf. General MacMunn seems to be quite as much at home with the bluejacket as he is with the soldier.

"Cashiered" (Sheldon Press; 7s. 6d.), by Bernard Bowles, deals with the events that followed the oath that was sworn by three undergraduates to stand by each other in trouble. It served to redeem Robin Laing, a cashiered subaltern, from his disgrace. Nothing less than such a solemn pact would have justified Peter Jaffrey in resigning his commission and Robin in accepting the sacrifice, so Mr. Bowles has been well advised to hang his story upon it. He gives us plenty of Himalayan fighting, a dash of treasure-seeking, and a spice of love. Boys, not excepting grown-up boys, will revel in both these books. Everyone who has enjoyed P. C. Wren will rejoice to find him at the top of his form in "Mysterious Way" (John Murray; 7s. 6d.). He is a writer who has his ups and downs, and this is surely the best book he has written since the first of the Geste series. There is room for criticism of his partiality for the inverted plot: it is a trick that stales with repetition. But the affair of Mysterious Way and his subtle vengeance is a thrilling entertainment.

"Time to Stare" (John Murray; 7s. 6d.), by Marjorie Booth, has nothing to do with the wide, adventurous world; London and Sussex are Miss Booth's boundaries. It is all just a little artificial; Miss May Sinclair would have suspected the Booth circle of being too thickly populated with her bugbears, the dreadful clever little people. The very large artist with the red-brown hair and the gentle eyes seems to have had something to do with the make-up box, and the sotto flat of Linda and Bret is closer to stage life than real life. So is the loss of Linda's baby, and her hysteria. Then again there is consciously fine writing, as in the lane "crazy with bird-song," the lane that went to Little Shorne. But one must not be too severe with "Time to Stare." It succeeds perfectly in getting the freshness of youth across its footlights, and it has a cunningly-devised happy ending.

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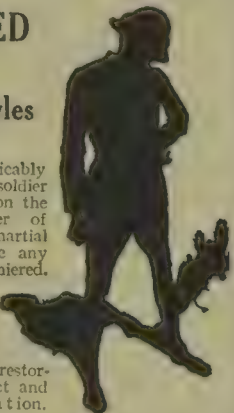
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THE ILLUSTRATED LONDON NEWS

REGISTERED AS A NEWSPAPER FOR TRANSMISSION IN THE UNITED KINGDOM AND TO CANADA AND NEWFOUNDLAND BY MAGAZINE POST.

SATURDAY, NOVEMBER 8, 1930.

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HIS MAJESTY THE KING: THE NEW PORTRAIT PAINTED FOR THE ROYAL YACHT SQUADRON.

This particularly interesting portrait of the King—the work of the distinguished artist Captain Oswald Birley—was painted recently for the Royal Yacht Squadron, of which his Majesty is the Admiral. At the

moment, it is to be seen at the thirty-ninth Annual Exhibition of the Royal Society of Portrait Painters, where it is, of course, attracting great attention. His Majesty sat for it during last Cowes Week.

FROM THE PAINTING BY OSWALD BIRLEY, M.C., R.O.I., NOW ON EXHIBITION AT THE ROYAL SOCIETY OF PORTRAIT PAINTERS, GRAFTON GALLERIES, GRAFTON STREET.



By G. K. CHESTERTON.

TRAVELLERS' tales are supposed to be tall tales; but I have always found them fall short. I have nearly always felt that the real monument or landscape, when I saw it for myself, was something stranger and more striking than the indirect impression of reading. The old tale against travellers' tales was that they magnified everything; that every lizard became a dragon and every savage tribe a race of giants. But my experience is that travellers in a strange land, especially if they have travelled in it long, tend too much to forget its strangeness. They become concerned with a dust of details, and tend to take the green lizards as casually as the green leaves. The danger is rather, I think, that a man can live in a tribe of gigantic savages, and grow to remark and record all sorts of details about their tribal taxes or their coinage of tusks or hides, and, at the end of his detailed narrative, forget even to mention that they were giants. For as there are things too big and obvious to be noticed, so especially there are things too big and obvious to be remembered. There have, indeed, been many cases in which travellers have been accused of telling lies, which have often afterwards turned out to be truths. Modern research, which has justified so many mediæval reputations, has made some reparation even to mediæval travellers.

It was Marco Polo, I think, who reported that he had met in Africa men who had the heads of dogs. And most modern critics treated it as a manifest fairy-tale, as if he claimed to have seen birds with the heads of elephants. But it is very likely indeed that the traveller saw baboons, or some of the larger apes; and his description is really more scientific and exact than the common popular impression about men and monkeys. For the higher apes have not that sort of hollow, half-human visage which we see in the little monkeys; they often have an aggressive and solid projection of nose and jaw, like the nozzle or muzzle of a dog. But even here the principle of comparison is true. It is one thing to read in a book about dog-headed men and believe it or not as we choose; it must have been quite another to see the first of the huge hairy anthropoids — monstrous, mysterious, erect; a premature provocation to the myth of the Missing Link. And I repeat that foreign sights have mostly affected me as the first ape must have affected the first explorer; not necessarily as something beautiful or charming, but certainly as something very surprising and entirely unexpected. When I first saw St. Mark's, Venice, I am by no means sure that I liked it; but I am quite sure that I was surprised by it; that it was not only quite different from anything I had ever seen, but quite different from anything I had ever expected. I thought it looked like Aladdin's Palace in a pantomime. And the impression was not altogether false; for a man standing in that great merchant city of the Western Mediterranean is, by a paradox, standing deep in the golden gate of the East. There was always something a little too Oriental about the Venetian republic; and this, it has been suggested, was why it did, in a sense, fall like Carthage rather than survive like Rome. But, however that may be, the Christian who first looks at the Christian Church of St. Mark's is as startled as if it were a Chinese pagoda. Yet I had often seen pictures of it; photographs, and even coloured photographs; but these never conveyed how extraordinary the

thing really is. For the extraordinary thing is that anything so fantastic should be solid.

The queer thing is that what one would expect to be the first thing mentioned is generally the last thing mentioned. I had heard a thousand things about Jerusalem ever since my babyhood, and seen views of it, and plans of it, and read controversies about it. But, somehow or other, I had never got hold of the first fact that it is a mountain city. A city that is set upon a hill cannot be hid; but some-

spectacles of travel; but the thing I disliked was always utterly different from the thing that I was expected to like; so utterly different that I generally came at last to like it.

I had another experience of the same sort recently; I suddenly saw Canada. I had visited it before; but I had never seen it before. On the former occasion I crossed the frontier from the United States; and there is nothing particularly interesting about the frontier except the undignified fuss about Prohibition.

On the second occasion I went up the St. Lawrence to Montreal. This also was a thing I had heard of often enough; but nothing I had ever heard of gave me any rumour of the reality. As is usual in such cases, the point of the experience is almost always missed. The point of the experience is that the traveller is carried far northward, almost as if he were going to the North Pole, or at least to find the North-West Passage. He sees icebergs and the Northern Lights and the whales of the northern waters; a hundred signs recall to him the Arctic adventures of which he read as a boy. Then the ship takes a sharp turn, which seems like one of the sharpest turns in navigation, and enters a new, an enormous, and yet a secret world. He feels, as the first explorers must have felt, that it is really a world set apart; that he had never guessed the earth contained anything so vast yet so concealed. And the impression is now increased when there begin to appear upon the narrowing coasts of that inland sea villages and the spires of churches that are not altogether like anything he has left behind. It is as if there were another Mediterranean, with another civilisation in all its ports and shrines. So a man sails up the great St. Lawrence, wondering more and more, until the broad river seems to split about the great rock of Quebec.

I fancied that there might be here the beginning and the end of a quarrel I remember in my youth. Mr. Rudyard Kipling wrote a poem in praise of Canada, which very much annoyed the Canadians. Many of them stated with great sternness that, if he praised them any more, they would give him a good hard knock. The ground of the offence was that he had referred to the Dominion of Canada as "Our Lady of the Snows"; which was held to imply that Canada has no local industry except snow-balling; that her principal exports are icebergs; and that the typical Canadian citizen is a sort of furry and inarticulate Eskimo. One Canadian poet haughtily replied that Canada contained glowing maple woods in which England might be lost. One Canadian painter painted an ironical allegory, representing the spirit of the Dominion sitting on a pile of gorgeous fruits and varied products of the sun, and entitled the picture, "Our Lady of the Snows." I am no Imperialist in particular, but the days of my skirmishes with Mr. Kipling about Imperialism are long past, and I am affected by the thought of leaving Mr. Kipling and Canada in an embrace of reconciliation. I would therefore suggest that the impression of Arctic magnificence may be partly due to the fact that, though Canada is not made of snow, in a sense her gates are of ice. And though her woods are really as beautiful as any Canadian painter or poet can depict them, the true traveller really does have an impression of having travelled beyond the North Pole to find them.



THE PROVISIONAL PRESIDENT OF BRAZIL: DR. GETULIO VARGAS, WHO WAS WELCOMED IN RIO DE JANEIRO ON OCTOBER 31.

Dr. Vargas, who left Sao Paulo on the night of October 30, entrusting the administration of that State to a Government presided over by Senhor José Maria Whitaker, Minister of Finance, received a warm welcome on his arrival at Rio de Janeiro on the following day. In the meantime General Juarez Tavora, the most powerful Revolutionary leader to the northwards, had said that the new Brazilian Government would be exercised by a civil dictatorship for whatever period was necessary for the remodelling of the country.

how it seems as if the hill could be hid. All the photographs and descriptions I had seen were like glimpses of an Eastern bazaar; and suggested all the accompaniments of heat and stagnation and flat desert sands. Whereas the real city, relatively speaking, is much more like a castle on the crags of the Rhine, or set high among the rocks of Spain. From Spain itself it would be easy to take similar examples. I knew that the Escorial was a palace; I did not know that it looks much more like a prison; but especially I did not know the strange journey into the mountains by which it is reached, with the consequent sense of separation and unearthly loneliness in that huge habitation of a moody King. In short, I have sometimes positively disliked the famous

WHERE IT IS NO LONGER INCUMBENT TO LAY OFFICIAL WREATHS.

PHOTOGRAPH BY WALTER SCOTT, BRADFORD.



THE GRAVE OF THE UNKNOWN WARRIOR IN WESTMINSTER ABBEY: THE TOMB THAT COMMEMORATES THE BRITISH EMPIRE'S 1,140,923 GREAT WAR DEAD.

At this moment, when Armistice Day draws near once more, it is well that all should reflect upon the significance of that day, the Cenotaph, and the Grave of the Unknown Warrior. Upon the tomb in the Abbey is the inscription: "Beneath this stone rests the body of a British Warrior, unknown by name or rank, brought from France to lie among the most illustrious of the land. . . . Thus are commemorated the many multitudes who during the Great War of 1914-18 gave the most that Man can give, Life itself, for God, for King and

Country, for Loved Ones, Home and Empire, for the sacred cause of Justice and the Freedom of the World. . . ." That must never be forgotten. And the "many multitudes" of the British Empire were 1,140,923. On November 11 they will be honoured not only at the Cenotaph—indeed, throughout the world but in the Abbey. Meanwhile, much comment has been aroused by Mr. Rudyard Kipling's very "strong" poem, published in the "Daily Telegraph," in which occur the lines: "But—see their memory is slain Long ere their bones are dust!"

THE CAMERA AS RECORDER: NEWS BY PHOTOGRAPHY.



THE DISASTER TO THE INDIAN-MAIL AIR-LINER "CITY OF WASHINGTON," NEAR NEUFCHÂTEL, TEN MILES FROM BOULOGNE-SUR-MER: THE WRECK OF THE AEROPLANE, THE CABIN-FLOOR OF WHICH WAS TORN AWAY.

The two-engined passenger aeroplane "City of Washington," carrying the Indian air mail and travelling from Le Bourget to Croydon, with six persons aboard, crashed in a fog near Neufchâtel, shortly after noon on October 30, and the floor of its cabin was torn away. Three people were killed: that is to say, one of three passengers unconnected with the Imperial Airways, and two members of the Imperial Airways staff who were travelling as passengers. The other passengers and the pilot were injured, and one of these passengers has since died. "The City of Washington" was not used regularly on the Paris service, and, at the time of the accident, was a supplementary machine.



THE FATAL ACCIDENT TO A BARRISTER AIRMAN: THE WRECK OF THE SOLO AEROPLANE FLOWN BY MR. DOUGLAS HENRY CORSELLIS, WHO CRASHED IN A FOG AT STAG LANE, APPARENTLY WHEN TRYING TO LAND.

Mr. Corsellis, who was a barrister, and was thirty-three, was killed at Stag Lane Aerodrome early on November 1, as a result of crashing in the solo aeroplane he was piloting. There was a thick fog, and it would seem that, after flying for a minute or two, the airman realised that the light was too bad, and attempted to land. His machine struck the Aerodrome fence and took fire. Mr. Corsellis, who was a skilled pilot, had intended to fly to Suffolk to join his family. He had a leading junior practice in patent cases. He lost part of an arm in the war. A portrait of him is on our Personal page.



A SAFE-DEPOSIT IN A BANK: CLIENTS BEING SHOWN THEIR PERSONAL BOXES IN THE SPECIAL STRONG-ROOM AT THE MIDLAND'S NEW HEADQUARTERS BUILDING. In its great new building, the Midland Bank has introduced a safe-deposit service. Clients of the Bank can rent personal boxes in a special strong-room, and there keep their securities. Each box has two keys and two keys only, and these are in the hands of the client. There is also an Inspection Room in which renters of the strong-boxes can examine their securities, hold interviews, and transact business.



FLORENCE NIGHTINGALE'S CRIMEAN-WAR CART TO BE HOUSED IN A LONDON HOSPITAL: THE HISTORIC VEHICLE, WHICH HAS JUST BEEN PRESENTED TO ST. THOMAS'S. This cart was used during the Crimean War by Florence Nightingale. Before long it will be possible to see it at St. Thomas's Hospital, to which it has been presented by Mr. Shore Nightingale, a kinsman of Florence Nightingale. Not long ago it was at Chesterfield. Florence Nightingale, it will be recalled, sailed for Scutari in October 1854, and did heroic work until the British troops left there in July 1856.



OPENED BY PRINCE GEORGE DURING HIS BUSY DAY AT BRIGHTON: THE NEW WING OF BRIGHTON COLLEGE, WHICH HAS BEEN ERECTED AT A COST OF £13,500, BORNE BY OLD BOYS, MASTERS, AND OTHERS.

With regard to the first of these two photographs, it should be said that Prince George paid a visit to Brighton on October 29, and there visited two hospitals, inaugurated a "Week of Effort" in aid of the local Y.M.C.A. Boys' Club, and opened a new wing at Brighton College. The new



AN AIR-VIEW OF THE REMOVAL OF A MENACE TO NAVIGATION FROM NEW YORK HARBOUR: THE EXPLOSION OF A CHARGE OF 50,000 LB. OF DYNAMITE, TO CLEAR AWAY THE WRECK OF THE "FORT VICTORIA."

building in question cost £13,500, a sum subscribed by Old Boys, Members of the College Council, Masters, and other supporters of the school.—The second photograph shows the explosion of 50,000 lb. of dynamite in an endeavour to get rid of the wreck of the S.S. "Fort Victoria."

THE HOMECOMING OF KING BORIS AND HIS BRIDE: JOY IN SOFIA.



A TYPE OF NATIONAL DRESS:
A BULGARIAN LADY AT THE
CELEBRATIONS IN SOFIA.



KING BORIS AND QUEEN JOANNA (WEARING HER CROWN) LEAVING THE CATHEDRAL AT SOFIA
AFTER THE BLESSING OF THEIR MARRIAGE (PREVIOUSLY SOLEMNISED IN ITALY): THE SCENE AS
WHITE-CLAD BOYS AND GIRLS PREPARED TO SCATTER FLOWERS.



A TYPE OF NATIONAL DRESS:
A BULGARIAN LADY AT THE
CELEBRATIONS IN SOFIA.



THE ROYAL PAIR ON THEIR WAY TO THE PALACE AFTER THE CEREMONY IN THE CATHEDRAL OF ST. ALEXANDER NEVSKI: KING BORIS AND QUEEN JOANNA
IN AN OPEN CARRIAGE WITH A CAVALRY ESCORT, DRIVING THROUGH THE STREETS OF SOFIA AMID SCENES OF IMMENSE ENTHUSIASM ON THE PART OF THE
CROWDS ASSEMBLED ALL ALONG THE ROUTE.

King Boris of Bulgaria and his bride, Queen Joanna (formerly Princess Giovanna of Savoy), were welcomed with immense enthusiasm on their arrival in Sofia after their journey from Italy. They reached the capital on the morning of October 31, and drove in procession, amid cheering crowds, to the Cathedral of St. Alexander Nevski, which commemorates Russia's share in the liberation of Bulgaria over fifty years ago. In the Cathedral the royal marriage was blessed according to the rites of the Orthodox Church, the ceremony being identical with the full

wedding service, except for the omission of the usual questions asked of bride and bridegroom. Four Archbishops officiated collectively. After the service the King and Queen descended the steps to the sound of pealing bells and booming guns, while a band of little boys and girls, all dressed in white, scattered flowers before them. They then drove to the Palace, and witnessed a march-past of the troops. The next day there was a national procession before their Majesties, and in the evening they left Sofia for a ten days' honeymoon at Euxinograd.

THE WORLD OF SCIENCE.

SOME FRESH-WATER MARVELS.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

I HAVE just spent a month in the land of my nativity, East Anglia, whither I went to dissipate the effects of what the doctor tells me was reckless overwork. During my stay in this most delightful country of the Broads, I made one or two excursions with my old friend, Mr. H. E. Hurrell, in search of "Polyzoa," a group on which he is an acknowledged authority. What are Polyzoa? Few, indeed, save those who make a special study of these creatures, know anything even of their existence. Yet everyone who has ever spent a week at the seaside must have seen them, and even collected them under the impression that they were "sea-weeds": a very pardonable mistake indeed, for some species look much more like sea-weeds than sea-animals, which they really are.

One of these, commonly known as the "sea-mat" (*Flustra foliacea*), looks like a piece of brown paper cut up into a number of broad, rounded leaves, which, when closely examined, have their surfaces on both sides broken up by rows of tiny holes. When seen in cross-section, under a low power of the microscope (Fig. 4), such a frond is found to be composed of two layers of oblong chambers placed back to back, each of which is the empty house of a small soft body which in life protruded a crown of tentacles through the small opening of the cell. This

made. Under stones, or on a broad expanse of leaf, it forms an incrustation. On the stems of rushes it forms branched colonies, the zooids standing out away from the stem as in Fig. 1, where a portion of such a branch is shown highly magnified. Here each individual, or "zooid," is seen to have a long body encased within a chitinous sheath. At the top of the sheath is an aperture through which the crown of tentacles, or "lophophore," is thrust. They are mounted on a horse-shoe base. The tentacles, sixty in number, are fringed by cilia—delicate waving threads which, by their incessant movement,

create currents of water bearing food. The slightest touch on the microscope will cause every member of the colony to withdraw within its tube, but presently they will slowly emerge and open out again.

All the plumatellas dislike strong light; hence they choose the under-side of leaves or shady nooks. As the winter approaches, "winter eggs," or "statoblasts," are produced. These are small, seed-like bodies, which float at the surface of the water, and so drift about to form fresh colonies in the spring. One would have supposed that this would expose them to danger from frosts in the winter, but, curiously enough, these seem to enhance, rather than endanger, their chances of life. This much has been fairly proved by the experiment, some years ago, of the naturalist Brehm. He collected a number of these floating eggs, and placed half in water, which was immediately frozen. The other half were not subjected to the action of frost; these, although the water was brought down almost to freezing-point, would not germinate. The frozen eggs did. This is a somewhat surprising fact, and is so far inexplicable.

Another species of this genus, *P. fungosa*, forms, during the summer months, relatively enormously thick encrusting masses round the roots of willow and alder trees projecting into the water. As the autumn advances, these masses die down, but not until the "statoblasts" have been set free. Even

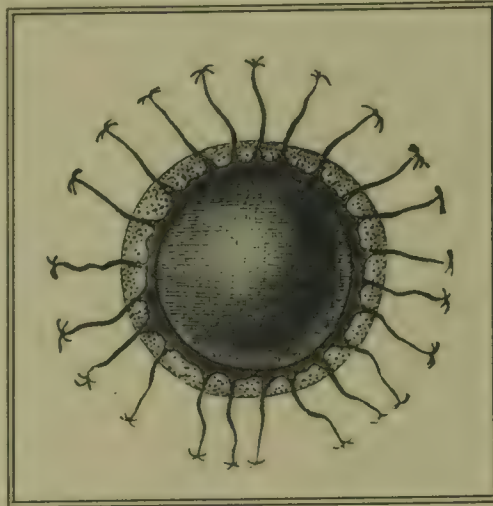


FIG. 2. THE "STATOBLASTS" OF *CRISTATELLA MUCEDO*: WINTER EGGS RELEASED AT THE DISSOLUTION OF THE COLONY OF *CRISTATELLÆ* AT THE END OF OCTOBER.

In Fig. 3 these "statoblasts" can be seen forming like discs ranged along the middle of the back of the colony. After being liberated, the statoblasts remain at the surface all the winter (hard posts ensuring their vitality) and finally anchor themselves to some suitable resting-place by means of the ring of hooked spines which surrounds them.

in dull October, however, there may be found small patches of young individuals, doomed, probably, to an early death. The problem of the agencies at work in the production of new species is still an unsolved one. It differs in no essentials from the still wider one which concerns the splitting up of any given group into more and more diverse forms. The Polyzoa afford a case in point. There can be little doubt but that these had their origin in the sea, where, as I have already shown, there are a surprising number of exceedingly diverse types. The same is true of the fresh-water species; which, without doubt, are descended from marine forms which, becoming adjusted to the conditions imposed by the brackish water of estuaries, gradually migrated further and further into the rivers, and even found their way into isolated ponds.

Some of these fresh-water species have already been described. I want to pass now to another of quite peculiar interest. This is *Cristatella mucedo*. When first drawn out of the water, *Cristatella* looks like a sausage-



FIG. 1. PART OF THE STEM OF *PLUMATELLA REPENS*—HIGHLY MAGNIFIED: TYPES OF POLYZOA THAT LIVE IN COLONIES IN FRESH WATER.

The horse-shoe crown of tentacles is seen from the right and from in front; some of the tentacles partly retracted and some emerging. The developing winter eggs, or "statoblasts," are seen within the "conocodium," or sheath, which invests the body of the colony.

collection of chambers forms a "colony," and hence the name "Polyzoa."

Another of these "sea-weeds," belonging to the genus *Bugula*, of which there are several species, is the "sea-fir"; so-called from its fancied resemblance to a fir-tree. Quite common among the sea-weed cast up on the beach, it may be recognised at once by the spiral arrangement of its branches. But here the "zooids," as the little creatures which form the cells are called, are set two or more abreast along the stem and branches, and not back to back. "Under the microscope," remarks Sir Sidney Harmer, "there is hardly a more surprising spectacle in the whole animal kingdom than a living fragment of the genus *Bugula*. Each zoecium bears on its outer side a singular body termed an avicularium, from its resemblance to a bird's head. Imagine a minute eagle's head attached by a short but flexible neck to the zoecium. Suppose, further, that this structure moves backwards and forwards in a deliberate but determined fashion, its lower jaw usually widely open . . . and that every now and then it closes with a snap, seizing any unfortunate worm which may happen to be within reach [with a grasp of iron] and you will have a very faint idea of a living *Bugula* colony, with its hundreds of swaying avicularia, and with its tentacular funnels protruding from their zoocia."

But only some of the 1700 known species of marine Polyzoa resemble sea-weeds. Others have calcareous, instead of horny, skeletons, and resemble certain forms of corals; while yet others form encrusting masses. The fresh-water species have been derived from marine types showing a fondness for estuaries, where the water is brackish. Some, reacting favourably to the taste of fresh water, migrated further and further landwards, working their way at last into rivers and lakes miles and miles from the sea. There are many species, and widely distributed in our ponds and streams. The Norfolk Broads are teeming with them. To those who are fond of natural history, and possess even a small microscope, their study would afford a source of never-ending delight.

Let me begin with a brief description of one of the commonest—*Plumatella repens*. If a quantity of water-weed, say Potamogeton, or stems of rushes, or fragments of branches which have fallen into the water, or the under-surfaces of stones, be carefully examined during the summer and autumn months, there will be found, closely adherent thereto, masses of brown jelly-like substance. But, it is to be noticed, the shape of the colony is determined by the nature of the surface to which attachment has been



FIG. 4. A COLONY OF MINUTE ANIMALS THAT IS OFTEN MISTAKEN FOR A SEA-WEED: FRONDS OF THE BROAD-LEAVED HORNWRACK, OR "SEA-MAT."

The Broad-leaved Hornwrack (*Flustra foliacea*) is really a massed collection of "pockets" formed by marine Polyzoa. They are seen above slightly enlarged.



FIG. 3. A COLONY OF *CRISTATELLA MUCEDO*—ENLARGED (AFTER ALLMAN): A POLYZOAL COLONY THAT CAN MOVE AND LOOKS LIKE A CYLINDRICAL MASS OF GREENISH TRANSLUCENT JELLY.

The "polyps," or individuals, comprising the colony are ranged along either side, and are here seen with expanded tentacles. The under-surface, forming the crawling "foot," is seen on the right, and the "statoblasts" down the middle of the back.

shaped, inert mass of greenish, translucent jelly, in the centre of which small dark bodies may be seen. But soon after it is placed in suitable surroundings it bursts into life, presenting an appearance of rare beauty. For around the margin run three rows of zooids, or "polypides," each individual showing the typical horse-shoe loop surmounted by tentacles, eighty to ninety in number. This, however, is not all. For this colony has the power of movement (Fig. 3). The under-surface is flattened, recalling the foot of a snail, and like this it is capable of imparting crawling movements. These, however, are very slow, and large colonies move with great reluctance. A colony, by the way, may range in length from two to eight inches or more. What synchronises the movements of such colonies? For the individual zooids act independently of one another in the matter of retraction or expansion.

Stones at the bottom of streams or the stems and leaves of water-lilies are favourite haunts, but always, unlike any other species, they love the sunlight. As October advances, the formation of "statoblasts" takes place, and they can plainly be seen lying within the jelly-like central area of the upper surface of the colony. These are set free on the final dissolution of the colony, at the end of October, or earlier. And they differ from the "statoblasts" of all other species in being provided with a circlet of long spines, terminating in a pair of hooks (Fig. 2).

As soon as they are free, these hooks catch hold of surrounding vegetation, or they may cling to one another, forming masses sometimes as large as a walnut, when they drift about upon the surface of the water till finally the little anchors bring the clustered mass to rest on the roots of an alder to await the spring. It has been possible to give no more than the merest outline of this wonderful group of animals, but it will, I trust, induce some who read this page to take up the study of these various types and the problems they present.

FANTASTIC HEAD-DRESSES DESIGNED FROM THE WEARERS' DREAMS!



PECULIAR SYMBOLISM OF A TRIBE THAT WAS FORMERLY KNOWN TO KILL MISSIONARIES: A "FIRE DANCE" IN NEW BRITAIN, WITH HEAD-DRESS DECORATION SUPPOSED TO HAVE A MAGICAL EFFECT ON WEATHER.

"This photograph," writes a correspondent who sends it from New Britain (Mandated Territory of New Guinea), "represents a figure of the fire dance of the Baining people, one of the backward tribes of the mountains in the interior of the Gazelle Peninsula, New Britain. These people some years ago killed several Europeans (priests and nuns) of the Roman Catholic Mission stationed in their district. They are now quite under control. The fire dance is one of numerous festivals held by the tribe to stimulate crops. The head-dresses are

made of tapa cloth (beaten bark of trees). The symbolism of the paintings on the cloth and the shape of the head-dresses are believed to have some magical effect on weather and other factors in food production. The wearers dance in a circle around a blazing log fire, and occasionally one of them jumps quickly in and out of the flames. Their women meantime sit in groups beating sticks on the ground and chanting. The fantastic shapes of the head-dresses are due to the fact that many of them owe their creation to some dream of the wearer."

A FREE-LANCE WITH SWORD AND PEN.

BEING AN APPRECIATION OF

"MY EARLY LIFE." By the Rt. Hon. WINSTON S. CHURCHILL.*

PUBLISHED BY THORNTON BUTTERWORTH.

FEW distinguished men can have been in their youth so precocious and so backward as Mr. Winston Churchill. "My Early Life," the record of his career from his birth in 1874 to his marriage in 1908, makes no secret either of the backwardness or the precocity. He went to two private schools; he spent four-and-a-half years at Harrow, where he was privileged to receive special tuition from the Headmaster, Dr. Welldon. But in none of these places of learning did the education provided strike more than a spark of response in him; and he passed into Sandhurst only after three tries. The best work he did at Harrow was the English essays he wrote for a sixth-form boy. In English he was well taught, and at English he would have shone; but it was not an accomplishment that carried much prestige. "We were considered such dunces that we could only learn English." "Naturally," he says, "I am biased in favour of boys learning English. I would make them all learn English; and then I would let the clever ones learn Latin as an honour and Greek as a treat." He enjoyed enormously the lectures which from time to time were given at the school. It would be a good test of intelligence, he suggests, for the boys to write down, first, what they could remember of the lectures, and then what they thought about them. Had this system been then in vogue, Harrow would not have stultified itself by keeping me at the bottom of the school, and I should have had a much jollier time." As it was, his "school-days were the only barren and unhappy" period of his life.

Before he attained the status of a gentleman cadet occurred an incident which was symbolic of many others in his career, not least in the circumstance that it nearly brought that career to an untimely close. Eighteen years old himself, he was playing with his brother and a cousin, aged respectively twelve and fourteen. They were the hunters, he was their quarry. The chase becoming hot, he betook himself to a bridge that crossed a small ravine. A pursuer appeared at each end of the bridge. How could he avoid giving himself up? The topmost branches of a young fir-tree reached as high as the bridge. "Would it not," I asked myself, "be possible to leap on to one of them and slip down the pole-like stem, breaking off each tier of branches as one descended, until the fall was broken?" He decided to make the attempt; but, though "the argument was correct, the data were absolutely wrong. It was three days before I regained consciousness, and more than three months before I crawled from my bed."

With this gallant if foolhardy exploit closes the first and unsuccessful chapter of Mr. Churchill's career. Reflecting on it, he says: "Certainly the prolonged education indispensable to the progress of Society is not natural to mankind. It cuts against the grain. A boy would like to follow his father in pursuit of food or prey. He would like to be doing serviceable things so far as his utmost strength allowed. He would like to be earning wages, however small, to help to keep up the home. He would like to have some leisure of his own to use or misuse as he pleased. He would ask little more than the right to work or starve. And then perhaps in the evenings a love of learning would come to those who were worthy—and why try to stuff it into those who are not?—and knowledge and thought would open the 'magic casements' of the mind."

Thus, in the year 1893, when he entered Sandhurst and gained "a fresh start," Mr. Churchill had won neither laurel nor bay: the public school Fencing Championship was the only distinction that had come to him. He was the son of a brilliant father and a beautiful mother, but his first twenty years had left no mark on the world, nor, truth to tell, did they show much promise of leaving one. Considering his advantages of birth and education, he had less to show than most young men of his age.



AN X-RAY PHOTOGRAPH TAKEN TO GUIDE THE EXPERT IN RESTORING THE KING'S FAMOUS DUCCIO "CRUCIFIXION" TO ITS ORIGINAL STATE: THE FIGURE OF THE ANGEL STANDING ON THE RIGHT OF THE CROSS IN THE CENTRE OF THE TRIPTYCH.

The story of the restoration of the King's famous "Crucifixion," by Duccio, the Siennese master—the first of his Majesty's pictures to be restored by modern scientific methods—is told on the opposite page.

Photograph reproduced by Gracious Consent of his Majesty the King.

But if we skip five years and consider Mr. Churchill's record after the Battle of Omdurman, this judgment must be carefully revised. For he had crowded into those years a greater variety of experience than falls to the share of most men in a lifetime. If it had been only military experience, it would still have been remarkable. The Army had always appealed to Mr. Churchill. He was devoted to horses, he adored polo, he had an appetite for impressions of new places. But it was not only the amenities of the soldier's life that allured him. He yearned for active service; he had what can be best described, in the time-honoured phrase, as the lust of battle. As an officer in the 4th Hussars, he was able to satisfy his warlike instincts to the full. When he was gazetted in January 1895, "scarcely a captain, hardly ever a subaltern, could be found throughout her Majesty's forces who had seen even the smallest kind of war."

But if England could not produce a war, Spain could; and Mr. Churchill obtained leave to join the Spanish forces which were trying to put down the rebellion in Cuba. After a brief campaign in Cuba he returned to London, and shortly afterwards left for India, where he took part in the Malakand and Tirah fighting. After India came the Sudan and the Battle of Omdurman. Mr. Churchill devotes two of his best chapters to describing this battle. "In one aspect," he says, "a cavalry charge is very like ordinary life. So long as you are all right, firmly in your saddle, your horse

in hand and well armed, lots of enemies will give you a wide berth. But as soon as you have lost a stirrup, have a rein cut, have dropped your weapon, are wounded, or your horse is wounded, then is the moment when from all quarters your enemies will rush upon you." Mr. Churchill took part in the charge of the 21st Lancers, and describes it in detail. "Simultaneously I saw the gleam of his curved sword as he drew it back for a ham-stringing cut. I had room and time enough to turn my pony out of his reach, and, leaning over him on the off-side, I fired two shots into him at about three yards. As I straightened myself in the saddle, I saw before me another figure with uplifted sword. I raised my pistol and fired. So close were we that the pistol itself actually struck him." This is war as portrayed by Lady Butler and Caton Woodville; war brilliant with excitement, glamour, and glory—Mr. Churchill pays it a wistful tribute:

"This kind of war was full of fascinating thrills. It was not like the Great War. Nobody expected to be killed. Here and there, in every regiment or battalion, half a dozen, a score, at the most thirty or forty, would pay the forfeit: but to the great mass of those who took part in the little wars of Britain in those vanished, light-hearted days, this was only a sporting element in a splendid game."

But when Mr. Churchill returned to England he was not only in the military sense of the word a veteran. He had also made his name as a journalist and an author. Throughout the campaign against the Pathans he had been correspondent for the *Pioneer* and the *Daily Telegraph*, and his letters, though anonymous, had attracted attention and been favourably received. Emboldened by their success, he spent the winter writing a book on the same subject. It had to be finished in haste because Lord Fincastle was also at work on a history of the expedition. "The Malakand Field Force" made an immediate hit. Reviews were respectful and enthusiastic, and the Prince of Wales sent the author a letter of congratulation. No sooner

was this book off his hands than the author, "having contracted the habit of writing," embarked upon a novel. His subject was a revolution in an imaginary South American or Balkan republic. "Savrola" took him only two months to write. It was eventually published in *Macmillan's Magazine*, and yielded its author, first and last, the considerable sum of seven hundred pounds. But Mr. Churchill observes, "I have consistently urged my friends to abstain from reading it."

Whether this injunction implies too modest an estimate of "Savrola" I cannot say; what is certain is that during those five years Mr. Churchill's laurels had sprouted thick and fast. The seeming dullard of Harrow School had been transformed into a brilliant young man, equally distinguished with the sword and the pen. His inclination was, no doubt, to unite the professions of soldier and author, which have

[Continued on page 842.]

* "My Early Life: A Roving Commission." By the Rt. Hon. Winston S. Churchill, C.H., M.P. (Thornton Butterworth; 21s. net.)

THE KING'S DUCCIO "CRUCIFIXION" X-RAYED—AND RESTORED.

PHOTOGRAPHS REPRODUCED BY GRACIOUS CONSENT OF HIS MAJESTY THE KING.

THIS famous "Crucifixion," by the Siennese master, Duccio, was acquired by the Prince Consort. It has since formed part of the Buckingham Palace collection, and was an important loan to the recent Italian Exhibition at Burlington House. While it was at the Royal Academy, various experts pointed out certain portions of it which seemed to be out of keeping with the character of the picture as a whole, and his Majesty the King decided to have it properly examined and cleaned. The work was entrusted to Mr. Kennedy North, who may be said to be the pioneer of X-ray and similar investigations into the condition of Old Masters in this country. As will be seen from our illustrations, the result has been successful in every way. The triptych

[Continued on right.]



HIS MAJESTY'S FAMOUS "CRUCIFIXION," BY DUCCIO, BEFORE IT HAD BEEN RESTORED AFTER HAVING BEEN SUBMITTED TO X-RAY EXAMINATION: THE TRIPTYCH AS HUNG IN BUCKINGHAM PALACE AND AS SHOWN AT THE ITALIAN EXHIBITION.



THE DUCCIO "CRUCIFIXION" AS IT IS AFTER RESTORATION TO ITS ORIGINAL STATE: THE TRIPTYCH WITH THE SPLENDOR OF ITS GOLD BACKGROUND REVEALED BY THE REMOVAL OF BRONZE, AND WITH ALL THE OTHER NINETEENTH-CENTURY OVERPAINTING ERADICATED.

differences between the original and the painting as it appeared at the Italian Exhibition, differences which were imperceptible to the naked eye. The gold background, but for insignificant repairs, now has all its soft brilliancy; the

heads now show separate, delicately-drawn hairs instead of lumpy masses of paint; indeed, each detail has been brought into proper tonal relationship with the whole by the removal of small, but, none the less, heavy-handed, additions.

is now that for the inevitable marks of the years) in its original state. An unknown nineteenth-century restorer had made the following additions. He had covered the original gold background with a layer of bronze paint; he had over-painted every head; he had altered the wings of the angels; he had thickened the two pilasters on each side of the central group; and finally he had added drops of blood beneath the outspread arms of the Christ, presumably to heighten the dramatic effect! The technical aspect of the work is the subject of an article by Mr. North in the "Burlington Magazine." Two X-ray photographs of details of the picture — one of which is reproduced on the opposite page — reveal the very subtle

[Continued below.]

A NEW GREAT POWER IN CHINA'S NATIONAL FORCES: A STABILISING ELEMENT IN THE NORTH; AND HIS ARMY.



ON THE DAY AFTER MARSHAL CHANG HSUEH-LIANG'S APPOINTMENT AS VICE-COMMANDER-IN-CHIEF OF THE NATIONAL FORCES: A REVIEW OF HIS TROOPS AT MUKDEN—INFANTRY IN THE MARCH-PAST.



FORCES OF THE MANCHURIAN RULER WHO RECENTLY INTERVENED WITH A VIEW TO STOPPING THE CHINESE CIVIL WAR: CAVALRY OF THE MUKDEN GARRISON PASSING IN REVIEW BEFORE MARSHAL CHANG HSUEH-LIANG.



THE MANCHURIAN RULER WHOSE FORCES PEACEFULLY OCCUPIED PEKING: MARSHAL CHANG HSUEH-LIANG (STANDING AT FRONT OF PLATFORM) RECEIVING A REPORT FROM GENERAL WANG CHIEH (MOUNTED), COMMANDING THE TROOPS AT THE REVIEW.



MODERN EQUIPMENT IN THE ARMY OF A RULER SAID TO POSSESS, AT MUKDEN, THE LARGEST ARSENAL IN CHINA: A MOTOR-CYCLE CORPS OF MARSHAL CHANG HSUEH-LIANG'S FORCES AT THE REVIEW.



TAKING THE OATH AS VICE-COMMANDER-IN-CHIEF OF THE CHINESE ARMY, NAVY, AND AIR FORCE: MARSHAL CHANG HSUEH-LIANG (CENTRE) BECOMES OFFICIALLY ASSOCIATED WITH THE NANKING GOVERNMENT FORCES.



"THE OUTSTANDING POLITICAL FIGURE IN NORTH CHINA": MARSHAL CHANG HSUEH-LIANG (IN THE CENTRE) WITH THE TWO REPRESENTATIVES OF THE NANKING GOVERNMENT WHO ADMINISTERED THE OATH, AS SHOWN IN THE ADJOINING PHOTOGRAPH.



"MECHANISATION" IN THE MANCHURIAN ARMY OF MARSHAL CHANG HSUEH-LIANG: A SQUADRON OF TANKS IN THE MARCH-PAST BEFORE HIM DURING THE REVIEW AT MUKDEN, AFTER HIS APPOINTMENT AS VICE-COMMANDER-IN-CHIEF OF THE NATIONAL FORCES OF CHINA.



EVIDENCE OF CHINA'S CAPACITY TO PRODUCE HER OWN WAR MATERIAL OF MODERN TYPE: SOME 105 CM. GUNS OF THE MANCHURIAN HEAVY FIELD ARTILLERY, MADE IN THE ARSENAL AT MUKDEN, TAKING PART IN THE MARCH-PAST BEFORE MARSHAL CHANG HSUEH-LIANG.



IN THE GRAND MILITARY REVIEW HELD AT MUKDEN ON THE DAY OF CHINA'S NATIONAL HOLIDAY (OCTOBER 10), WHICH COMMEMORATES THE ESTABLISHMENT OF THE REPUBLIC: HEAVY TRENCH-MORTARS OF THE MANCHURIAN ARTILLERY DURING THE MARCH-PAST OF THE GARRISON TROOPS.

"Things have recently been moving rapidly in China," writes a correspondent. "The civil war between the Central Government at Nanking and the two rebelling generals, Yen Hsi-shan and Feng Yu-hsiang, after raging for more than seven months, suddenly came to an end, mainly through the intervention of Marshal Chang Hsueh-liang, the young ruler of Manchuria." He had refused all overtures to take sides in the struggle, but a few weeks ago he sent two army corps to occupy the province of Chihli, including Peking and Tientsin. His troops entered Peking peacefully on September 23, and their commander took over control of the city. The rebelling generals thereupon consented to negotiate with the Central Government. Marshal Chang declared that his object was peace and reform, and the establishment of Constitutional Government. Succeeding his father, the late Chang Tso-lin, as ruler of Manchuria in 1923, Marshal Chang, who is only thirty, has already made a name for himself, and is now regarded as the outstanding political figure in North China. After his

intervention he was appointed Vice-Commander-in-Chief of the Chinese Navy, Army, and Air Force, and took the oath before representatives of the Central Government and the Kuomintang (Republican) Party. The next day, October 10, China's national holiday, which commemorates the inauguration of the Republic in 1911, there was a review of troops of the Mukden garrison. As the illustrations show, they are a well-trained force, equipped with modern weapons and material, including artillery, tanks, and motor-cycles. Marshal Chang is also keenly interested in aviation. Writing in our issue of July 26 last, Captain W. E. F. Jones said: "Besides governing the largest arsenal in China, situated at Mukden, Marshal Chang is Chief of the North-Eastern Air Force, the largest air force in the country. To encourage flying, he recently purchased a De Havilland 'Moth' aeroplane for his personal use." Summing-up, Captain Jones concluded: "Is it too much to say that China has found a leader worthy to lead her people to a glorious destiny and capable of doing so?"



The World of the Kinema.

By MICHAEL ORME.



THE FILM GROUP.

THE growing discrimination of the general film-going public in England—and, I might add, the growing awareness in every quarter of the immense importance of pictorial drama as an entertainment—have been definitely recognised by a group of people who, under the title of "The Film Group," have recently launched an interesting circular embodying the fundamental ideas for a permanent, independent Theatre. (I notice the Group has adopted the word



AN ENEMY COMES TO "PENGUIN ISLAND": BIRDS NEAR A YOUNG SHARK WHICH HAS BEEN STRANDED IN SHALLOW WATER AFTER A STORM.
Reproduced from Mr. Cherry Kearton's Talking-Film, "Dassan." (See Opposite.)

"Theatre" instead of "Kinema," a choice which might lead to some confusion.)

The Group has five definite proposals to make. To establish a theatre in London for the regular public presentation of the best available silent and sound films, both new and repertory; to acquire interesting films not generally available and render them accessible to other societies; to provide its members with a bureau for reliable information concerning the whereabouts, hire, and history of films; to extend these activities to branch executives in the provinces; to acquire copies of rare film "classics" which are in danger of extinction.

The proposals seem to me admirable in themselves, and to answer a need which has been privately voiced by thousands of people who are not content to abide by the decisions of the box-office. Scores of fine films—it takes no hard thinking to name them—have gone into limbo because the support of the masses has not reached that high water-mark of financial return set by the film companies. Yet there remains a large public eager to see the best achievements of the world's film-producers, a public hitherto unable to make itself heard or to advance its theories in any form. The Avenue Pavilion, which heroically and, withal, successfully, fought the cause of this section of the public for more than a year, has now discontinued its policy. A few houses are still showing revivals, but in the bigger scheme of the Film Group, and in its widespread invitation of an assurance of support—the only invitation, by the way, so far extended—lies, I think, the germ of a big movement that may have far-reaching results.

The Film Group goes soberly about its business. It does not, for instance, ask for money. Wherefore there may be some who might feel inclined to shrug the thing aside as not "serious" or not "practical." But a chat with the hon. secretary, Mr. Paul Rotha, the author of an extensive survey of the world's kinema entitled "The Film Till Now," has left me with the impression that this is not only a serious bid for the advance of film entertainment, but a practical one into the bargain.

The parent theatre to be established in Central London will act as the fountain-head for Branch Groups in the big provincial cities, and will offer to its members the assistance and the amenities of its library. The Council promises an open ear to the wishes of its supporters in the selection of its programmes. Bias and propaganda will be studiously

avoided; entertainment value, in the best sense of the words, is to be the deciding factor. A silent and a sound picture will be included in every programme, which, Mr. Rotha tells me, will have the additional asset of being fully annotated with the reasons for the choice of each separate film carefully set forth.

The marshalling of members is the next step in the campaign, but it should be understood that the Film Group has no intention of creating a club or a closed society. Rather, I take it, does it aim at the establishment of a kinema for the people, in which the pooling of opinions will result in progress and in the survival of the best in every form of screencraft.

It seems to me that here is a sapling capable of lively growth. Its development lies with the public. If it is to strike root in our midst—and I see no reason why it should not—the public will have to foster it. Its lasting vigour, its fruits, and its utility depend upon the public. In other words, it is up to us to make the most of this young and aspiring plant. A letter to the Hon. Secretary, The Film Group, 41, Manchester Street, W.1, will elicit further particulars of

the spade-work that is being done there with refreshing energy and enthusiasm.

"HELL'S ANGELS."

With all its faults thick upon it, the new production showing at the London Pavilion is not a picture lightly to be dismissed. "Hell's Angels" is, in fact, an extraordinary film, both in its masterly achievements and its deplorable failures. Behind its making lies the story of one man's enterprise and determination. Almost four years ago, Mr. Howard Hughes set out to produce a super-picture designed to perpetuate the prowess of German and Allied airmen during the World War. He gathered together a veritable fleet of aircraft, including many seasoned war-planes, mobilised an army of pilots and cameramen, established his main base of operations on a vast plot of ground in California, and, after two years of preparation and filming, scrapped the whole silent production in order to come up to date with sound-effects and dialogue. Neither the expenditure of thousands of pounds, the disappointment of wasted work, nor even, if report speaks true, certain casualties during the filming of the air scenes, deterred Mr. Hughes from completing his "dream picture." His faith in it must have been great. He must, one imagines, have visualised the poignant drama of those little darting, vicious, man-made birds, fighting desperately amongst the still majesty of great rolling clouds. Reading the chronicle of his four years of toil, one is justified in assuming that

Mr. Hughes "saw" his picture first and foremost in terms of flight, movement, high courage, and the beauty of wings against the pattern of the skies. He must then have been persuaded that the groundlings would clamour for a foundation of romance—the "box-office" point of view must have counselled love-interest.

Either Mr. Hughes is no judge of dramatic fiction, or he just could not be bothered about it. In any case, more shoddy stuff than the initial story of two brothers pursuing their heart affairs—with a difference—on the eve of the war it has seldom been my lot to witness. It is, moreover, developed in an obsolete method of continuous "fade-outs" that rapidly become ludicrous. Not more ludicrous, however, than the modes and manners intended, I gather, to be those of English men and women. Yet the moment the picture kicks itself free of all this rubbish and rises into the air, we are confronted with a masterpiece not only of photography, but also of pictorial composition. On the enlarged screen, a huge, softly undulating mass of cloud is slowly pierced by the prow of a Zeppelin, coming straight at us, sleek, sinister, and as inflexible in its purpose as some marauding beast of prey. The effect is colossal. It is repeated time and again as the giant craft, deeming its business done (here, again, a preposterous bit of fictional drama introduces a jarring note), glides in and out of masking cloud-banks. It does not escape. Its final fall, broken-backed, horribly panoplied with streamers of flame, until it comes to rest in a fiery holocaust, is almost too grimly reminiscent of a recent catastrophe to be viewed with equanimity. But the ambitious staging of this Zeppelin raid, the sheer beauty and thrill of the monster's passage over London, the superb photography of all the aerial sequences, the fine audacity of the whole scheme just so long as we remain amongst the clouds, stand in such sharp contrast to the futilities of the love-story that one begins to wonder how much Mr. Hughes owes to his camera-men. Undoubtedly, they and the aircraft pilots, to whom no stunt appears to be too dangerous or too difficult, are the true heroes of "Hell's Angels."

Incidentally, the picture involuntarily illustrates the advantages of the silent film in dealing with an international subject, if a realistic atmosphere is to be preserved. A very considerable part of the dialogue is in German—excellent German, by the way, but inaccessible to the bulk of an average audience. The only way out of the difficulty



A "SNOWDRIFT" OF FEATHERS ON "PENGUIN ISLAND": FEATHERS FROM MOULTING PENGUINS BLOWN INTO A HEAP.

Such heaps of feathers may be as much as from three to four feet deep.
Reproduced from Mr. Cherry Kearton's Talking-Film, "Dassan." (See Opposite.)

is our old friend, the caption; and so, in addition to ample dialogue, we get the translation thrown on to the screen! I am of opinion that Mr. Hughes would have been wise to have retained his old, silent version in its entirety, for his finest—indeed, his only important—contributions to the contemporary screen have no need of speech to enhance their excellence.

A NON-SKID ROAD MADE BY PENGUINS—AND THE LOT OF ODDITIES!

PHOTOGRAPHS FROM MR. CHERRY KEARTON'S NEW TALKING-FILM, "DASSAN," WHICH IS TO BE SHOWN AT THE POLYTECHNIC.



THE PENGUINS' SELF-MADE NON-SKID ROAD: A BIRD WALKING ALONG THE RIDGES HE AND HIS FELLOWS CARVED WITH THEIR BEAKS IN ORDER THAT THEY MIGHT NOT SLIP IN WET WEATHER WHILE TRAVERSING THE SLIMY MUDDY PATH FROM THE SEA.



THE LOT OF THE ODDITY IS HARD: "MR. WHITEHEAD," THE ALBINO, IS FOLLOWED EVERYWHERE AND PECKED WHENEVER OPPORTUNITY OCCURS.



ANOTHER ODDITY IN TROUBLE: "MR. BLACKHEAD," AN UNUSUAL PENGUIN, IS NOT POPULAR WITH HIS NORMAL "MATES," AND FACES PECKING.

Our readers will recall that we published in our last issue some very unusual pictures of penguins from Mr. Cherry Kearton's remarkable new nature film entitled "Dassan: The Life Story of the Jackass Penguins," which is to be presented at the Polytechnic Cinema Theatre, in Regent Street, on November 10, and will certainly enjoy a most successful "run," especially as it is accompanied by sound and dialogue. Here are other photographs from the same source. With regard to the first, Mr. Kearton notes: "They are very clever engineers! This pathway has been made by the penguins themselves. They have carved these ridges with their beaks to prevent themselves slipping in wet weather on this slimy, muddy road from the sea." As to the other two photographs, he

remarks that any penguin which is out of the ordinary has a hard life, for its fellows, being strictly normal themselves, show their dislike for oddities by pecking at it constantly whenever the chance occurs. Of "Mr. Whitehead," an albino, he says: "They peck him—they simply can't resist it—and follow him everywhere." "Mr. Blackhead" is in no better plight. The little-known island of Dassan, it should be recorded, is a small storm-bound rock in the Atlantic, south of the Cape, and is only $2\frac{1}{2}$ miles long and $1\frac{1}{2}$ across. As the pictures we gave last week demonstrate, it teems with bird life. No wonder that Mr. Kearton has not only filmed Dassan, but has written a book about it—"My Island of Penguins," which Messrs. Longmans, Green are to publish on the 15th of this month.

BOOKS OF THE DAY.

Too many famous books and famous men are taken for granted by the average reader. We are so cumbered about with the ever-growing pile of contemporary literature that we seldom find time to make or renew acquaintance with the Old Masters of the pen. The reason for such neglect is sometimes due to the fact that we need to be introduced to them by people of our own times. Every age requires the past to be interpreted in its own idiom, and in terms of its own ideas. One brilliant example of such an interpretation has just come into my hands in the shape of a book entitled "PEPYS." His Life and Character. By John Drinkwater. With sixteen illustrations (Heinemann; 21s.).

When we recollect that the immortal diary—albeit with infinite detail—covered only one decade of a career lasting three-score years and ten, it is obvious that there was still considerable scope for the biographer. It seems to me that Mr. Drinkwater has performed a very difficult task with extraordinary skill and judgment, and the more easy and flowing his narrative the more it represents a masterly handling of materials and judicious exercise of the arts of selection, compression, and distribution. The chief difficulty must have been to fit that one decade, with its endless wealth of self-revelation, into the rest of the life with due proportion, and to weld the whole into a homogeneous story. Mr. Drinkwater has accomplished this task in the happiest manner.

Another difficulty was to present with proper balance the two sides of the diarist's character. For Pepys, of course, was something of a "Jekyll and Hyde": on the one hand, the genial worldling and hedonist of his self-portrayal; on the other, the highly efficient public servant and able administrator of England's Navy at a critical period. Mr. Drinkwater holds the scales evenly between the two phases, and the result is a pen-portrait of Samuel Pepys which is complete, harmonious, and thoroughly satisfactory. The author's great experience in the presentation of historical characters has served him well, and in this delightful volume he is, so to speak, at the top of his form.

One personal allusion in Mr. Drinkwater's preface interests me especially as a Johnian, and that is his acknowledgment of a well-known authority on Pepsian lore, Dr. J. R. Tanner, who was a familiar figure about the courts of John's when I was at Cambridge some four decades ago. "To Dr. Tanner," writes Mr. Drinkwater, "I should like to particularise my thanks for his courtesies, and for the invaluable help that I have derived from the many occasional publications which are a splendid prelude to the large-scale life of Pepys upon which he has been engaged for many years, a life which we may expect to bring the full scope of Pepys's naval career into a final perspective with his personality." Looking back now at my own undergraduate days, I begin to regret that the time I spent in producing bad Latin and Greek verses was not more profitably devoted to researches in the Pepsian library at Magdalene.

Mr. Drinkwater suggests that Pepys, though very secret with his diary during his lifetime, probably contemplated its eventual publication. "He took no steps," we read, "that might lead to its suppression after his death. On the contrary, as we have seen, he had it carefully bound, catalogued it, and bequeathed it to Magdalene College. Although it was in cipher, or shorthand, he left the key with it. As it happened, more than a century was to pass before anyone thought it worth while to investigate its contents, but Pepys, at the time of his death, could not know but what this might happen at any time. And when it did happen, after a merely accidental neglect, the further accident befell that John Smith, the transcriber, remained in ignorance of the key . . . ready to his hand in the Library." There was also Charles the Second's own story of his escape from Worcester, taken down by Pepys in shorthand and translated by him into long-hand.

Londoners possess a visible memorial to Samuel Pepys in the plaque on a house (near his former home) at the end of Buckingham Street. Mr. Drinkwater has gone

further afield in search of authentic local colour; for, in describing the diarist's country home at Brampton, near Huntingdon, he says: "It is in this house that the present lines are being written." Apparently it lacks somewhat of modern conveniences. In describing Pepys's father-in-law, a Frenchman named Alexandre St. Michel ("one who would have engaged the affections of Cervantes," and who petitioned Charles II. for leave to exploit the lost mines of King Solomon, which he was convinced he had discovered), Mr. Drinkwater writes: "He was a man charmingly insensible to the material needs of life, and always incapable of keeping his affairs in order. He was given to inventions, and patented one for curing smoking chimneys and another for purifying water. If ever he paid a visit to the house at Brampton he no doubt found occasion for the employment of both."

Another great figure in English history is portrayed for us by a famous modern writer in "WOLSEY." By Hilaire Belloc. Illustrated (Cassell; 15s.). What Mr.

Drinkwater has done for the great diarist, Mr. Belloc has done for the great Cardinal. In spite of Shakespeare, the modern reader probably needs a modern portrait of Wolsey (even more than of Pepys) to amplify the vague impressions retained from school history-books with their stereotyped anecdotes. Mr. Belloc's book is intensely virile and dramatic, with all the thrill and colour of romance; nor is it lacking in a robust humour, as exemplified in the following passage: "See how Wolsey's miscalculation in foreign affairs bred at once a new glory for

Apart from the protagonist in the drama of Wolsey's life—Henry VIII., Catherine of Aragon, Ann Boleyn, and Thomas Cromwell—many other men and women of the time come to life in Mr. Belloc's vivid pages. One of them, who forms a link with the next book on my list, is mentioned by Mr. Belloc as follows: "The Duke of Suffolk, the second figure of the pair who dog Wolsey's end, is a character so fascinating that I compress with regret my description of him into these few lines. Perhaps the most characteristic sentence written of him in modern times—a sentence not wholly accurate, but very just—will help to introduce him: 'He married five women, of whom the first was his aunt and the last was his daughter-in-law.' He was handsome, he was specially and remarkably brave; and he was a lover as ready, eager, and, above all, successful, as any man in that crowded story of the Renaissance amours. . . . His impudence was enormous. We shall see how, when the young widowed Queen of France, Henry's sister, insisted upon marrying him, he might have lost his head; how Wolsey saved him; and how he showed his gratitude—for he also was in at the death and a leader of the pack."

Among the wives whom this very matrimonial nobleman collected; was the subject of "A WOMAN OF THE TUDOR AGE." By Lady Cecilie Goff. Illustrated (Murray; 18s.). Katherine Willoughby, the woman in question, was the daughter of the tenth Lord Willoughby by his second (and Spanish) wife, Maria de Salinas, a lady-in-waiting to Catherine of Aragon. Katherine Willoughby was born at Parham Old Hall in 1519. Lady Cecilie Goff does not tell us what motive led to her choice of subject—reasons of kinship or otherwise—but she mentions that her material has been drawn almost entirely from contemporary documents. The numerous extracts woven into her narrative give an interesting picture of social life of the period, from domestic details to executions and other tragic happenings.

Katherine Willoughby was the fourth wife of the much-married Duke. "It was his marriages," writes the author, "which first brought him into prominence." Regarding one of them (with Lady Mortimer), she quotes an Italian Ambassador as saying: "In this country young men marry old ladies for their money, and here, for instance, is the Duke of Suffolk, who at nineteen married a lady for her wealth, in whose house he dwelt, and who is old enough to be his mother." The disparity of age was the other way round between the bridegroom and the heroine of this book. "At the time of his marriage to Katherine Willoughby (we read), Suffolk was forty-nine, while she was fourteen. Unnatural marriages like this were then quite common." The Duke died in 1545. The young widow joined the Protestant Party and became a friend of Latimer and other leading Reformers. Her two sons died young, and she afterwards married her Gentleman Usher, Richard Bertie. During the Marian persecutions they took refuge on the Continent.

The career of a famous man of the Tudor Age is told in an excellent book which I reserve for future review—"SIR JOHN HAWKINS." By Philip Gosse. Illustrated (Lane;

12s. 6d.). On the administrative side of his career, the great Elizabethan Admiral anticipated the business-like assiduity of Samuel Pepys. In books dealing with later times in English history it is remarkable how Pepys continually crops up. His diary is frequently quoted, for instance, in two very interesting and well-illustrated volumes of London topography—"THE ANNALS OF COVENT GARDEN AND ITS NEIGHBOURHOOD." By E. Beresford Chancellor (Hutchinson; 18s.); and "LONDON LANES." By Alan Stapleton. With forty beautiful Pencil Drawings by the Author (Lane; 15s.). One or two allusions to Pepys also occur in "BRISTOL PRIVATEERS AND SHIPS OF WAR." By Commander J. W. Damer Powell (Arrow-smith; 31s. 6d.), a handsome volume with abundant pictures, mostly from old prints. To students of our naval history on its most romantic and adventurous side, this work will be of enthralling—if not "hand-cuffing"—interest. C. E. B.



SARTORIAL MODERNISM IN THE ETHIOPIAN EMPEROR'S DOMINIONS: TWO ABYSSINIANS IN EUROPEAN DRESS—A CONTRAST TO THE NATIVE COSTUMES SEEN IN THE BACKGROUND.

Abyssinians who have visited Europe sometimes adopt European dress. Here we see two men who have done so, while in the background is a group of people in the ordinary costume of the country. "The men," writes a correspondent, from Addis Ababa, "wear white jodhpur-like breeches, a long, tight-fitting shirt worn outside the breeches, a sleeveless blanket-cloak thrown over the shoulders and reaching down to a little above the knees, and a shawl, or *shamma*, of a thin muslin-like cloth, wound round the shoulders. The women wear similar garments, only the shirt is replaced by a long, loose-fitting dress reaching down to the ankles and tied round the waist with a girdle."

him at home. He had been hopelessly wrong about Francis the First's intentions and power! Yes. But he had got the Hat, the Crimson Hat with Tassels, the Cardinal's Hat. He made the most of it, prepared its journey to be a triumph and its reception a radiant day: a national feast. When the Hat came out from Rome it started with particular pomp, it journeyed with the same, and its passage through South England to Westminster was a pageant and a triumph. Never was a dead object of dead stuff and stiffening brought nearer to idolatry. We shall assist at a sort of Worship of the Hat." Worthy of R. L. S. on hats and hatters!

Mr. Belloc's book has a special commemorative significance, for at the end of this present month comes the four-hundredth anniversary of Wolsey's death, which took place in the Augustinian Abbey of Leicester on Nov. 29, 1530. The volume has therefore been put forward as the "Quatercentenary" biography. It is recommended on the wrapper, in a phrase that is new to me, as a "fettering" study. I place this priceless word, which goes one better than "arresting," among such kindred jewels as "outstanding" and "different" and "worth while," which have from time to time enriched our literary coinage. I certainly do not disagree with the intended meaning.



IN THE NATIVE TOWN OF THE NEWLY-CROWNED EMPEROR OF ETHIOPIA: A STREET IN HARAR, ABYSSINIA, OF "MEDIÆVAL" ASPECT.

Harar, the birthplace of the Emperor of Ethiopia, whose coronation was recently celebrated, is an old walled town in Abyssinia. Its narrow streets and rough paving suggest the characteristics of our own mediæval cities. Other photographs of Abyssinia appear on the opposite page.

PROGRESS UNDER THE NEWLY-CROWNED EMPEROR : THINGS OLD AND NEW IN ABYSSINIA.



THE EMPEROR'S IMPROVEMENTS AT HIS CAPITAL: ONE OF THE NEW ROADS CONSTRUCTED AT ADDIS ABABA, WHICH NOW HAVE ELECTRIC LIGHTING SPECIALLY INSTALLED FOR THE CORONATION.



HOW AN ABYSSINIAN LADY GOES OUT TO MAKE A CALL: AN EXPEDITION ON MULE-BACK, WITH A SUNSHADE OF PALM-LEAVES, AND ACCOMPANIED BY A MOUNTED ATTENDANT.



THE SECOND ABYSSINIAN TO BECOME AN AIR PILOT: ATO BABICHIEF BESIDE A BRITISH D.H. "MOTH" AEROPLANE, DECORATED WITH THE LION OF JUDAH AND AIR FORCE CRESTS OF VARIOUS NATIONALITIES.



A TYPICAL SCENE OF PROVINCIAL ROAD TRAVEL IN ABYSSINIA, WHERE THE GOING IS ROUGH: A PARTY ON THE MAIN TRADE ROUTE BETWEEN HARAR AND BERBERA.



WAYSIDE COMMERCE IN THE EMPEROR'S NATIVE TOWN: A MONEY-CHANGER AND AMMUNITION-SELLER IN A STREET AT HARAR, WITH CARTRIDGES ON THE BOX BEFORE HIM.

The recent coronation of the Abyssinian monarch as Emperor of Ethiopia—a ceremony attended by the Duke of Gloucester—lends great interest to these photographs illustrating various aspects of life in his dominions. Our correspondent who sends them writes: "Harar, the Emperor's birthplace, remains a walled town with fine gates, which are closed every night. The roads are rough pavé, and the houses are built of stone and mud. Sir Richard Burton was the first European to visit Harar, in the middle of last century. Under the new Emperor the country has made vast progress in many directions, including such innovations as aeroplanes and telephones. An aerodrome for the training of Abyssinians in aviation has been opened at Jijiga, some sixty miles from the British Somaliland

frontier. Two pilots have qualified and others are under instruction, which is carried out on a British D.H. 'Moth' purchased by the Emperor from Count de Sibour. The two qualified pilots arranged to fly during the coronation ceremony." The crests seen on the aeroplane (in the photograph), except the Lion, are those of Air Force squadrons of different nationalities visited by Count de Sibour during an air tour. It may be recalled that a British Air Mission from Aden arrived at Addis Ababa (the Abyssinian capital) a few days before the coronation, and made a great impression by their punctuality and their arrow-head formation. Although the country roads of Abyssinia are still rough, those of Addis Ababa have been reconstructed by the Emperor's orders.

POLITICS EAST AND WEST: SCENES IN HANKOW, ROME, AND LONDON.



CHINESE NATIONALISTS CELEBRATING THE CAPTURE OF TSINANFU: A DEMONSTRATION IN HANKOW, WITH ANTI-COMMUNIST PLACARDS CONSPICUOUS.

Tsinanfu, the capital of Shantung, was captured on August 15 by the Nanking Government troops (under Chiang Kai-shek), opposed to the forces of the allied Northern war-lords, Yen Shi-shan and Feng Yu-hsiang. On September 1, a rival Government to Nanking was set up at Peking under Yen Shi-shan, who became Chairman of a new State Council. A few weeks later, however



A NORTHERN CHINESE WAR-LORD ESTABLISHING IN PEKING (SINCE OCCUPIED BY MANCHURIANS) A RIVAL GOVERNMENT TO NANKING: YEN SHI-SHAN (CENTRE).

(on September 23). Peking was peacefully occupied by the army of Marshal Chang Hsueh-liang, Governor of Manchuria, who intervened with a view to stopping the civil war and checking the spread of Communism in China. He is seen at a review of his own troops at Mukden. Illustrated on pages 808 and 809 in this number.



SIGNOR MUSSOLINI AS PATRON OF ARCHÆOLOGY: THE DUCE (THIRD FROM LEFT) LEAVING THE ARCH OF JANUS DURING HIS INSPECTION OF RESTORATION WORKS.

Signor Mussolini made a vigorous speech in vindication of the Fascist régime when he opened the eighth annual celebration of the March on Rome, held there on October 27. He announced that in 1932 he intended to summon the greatest gathering of armed men ever seen in the city during the 3000 years of its history. On the next day he made a tour of inspection of various works of archaeological restoration carried out in Rome, including those at the Arch of Janus, which



SIGNOR MUSSOLINI AS CHAMPION OF FASCISM: THE DUCE (THIRD FROM LEFT) INSPECTING MOTOR-TRANSPORT ON THE EIGHTH ANNIVERSARY OF FASCISM.

has been freed from encumbering buildings, while the surrounding ground has been reduced in level and laid out in gardens, to set off the monument in its right proportions.—Public works completed during the year were also inaugurated throughout Italy. Their total cost is put at £19,000,000.



THE CONSERVATIVE LEADER WHOSE AUTHORITY WAS CONFIRMED: MR. BALDWIN ARRIVING AT CAXTON HALL FOR THE DECISIVE MEETING.

At the Conservative meeting held in Caxton Hall, on October 30, to consider the question of the Party leadership, a motion that a change was necessary was rejected by 462 votes to 116, and afterwards a resolution was passed, *non con.*, pledging loyal support to Mr. Baldwin in Parliament and in the constituencies. In the course of his speech, Mr. Baldwin said: "Nothing is doing



AN ELECTION WHICH MR. BALDWIN DEPLORED: VICE-ADMIRAL TAYLOR (EMPIRE CRUSADE) CHEERED AFTER HIS SUCCESS AT SOUTH PADDINGTON.

more damage to the politics of this country than the election which is being fought in South Paddington." The result was declared next day. Vice-Admiral E. A. Taylor, the Empire Crusade candidate, was elected with 11,209 votes, against 10,288 for Sir H. Lidiard (Unionist); 7944 for Miss Dorothy Evans (Labour); and 494 for Mrs. Neil Stewart-Richardson (United Empire).

Influenced by Miniature Paintings: Mediaeval Persian Pottery.



WARE DECORATED WITH REPRESENTATIONS OF THE MONGOLIAN CONQUERORS THEN OVERRUNNING THE POTTERS' COUNTRY: PERSIAN POTTERY DATING FROM THE 13TH CENTURY.

Visitors to the forthcoming Exhibition of Persian Art, at Burlington House, are likely to be struck by one feature which will distinguish the exhibition from its predecessors. There will be few pictures, as pictures are generally understood, and much of what is generally called "applied art"; and among the applied arts none has been practised in Persia with more splendid results than that of the potter. The wares made by the Persians in the Middle Ages will surprise all who are not familiar with them by their diversity alike of design and of technique. Some pieces compel our admiration by their exquisite grace and subtlety of shape; others by

the noble rhythms of their design; others by their charm of colour in glaze or pigment. Our illustration shows one only of the many beautiful types which will be represented. Wares of this kind date from the 13th century, a time when the country was overrun by the Mongolian conquerors whose features are seen in the little figures decorating the specimens. Isolated figures in richly brocaded garments, scenes of the chase or of Court life, are the favourite themes on this form of pottery, which seems to have been made specially at the royal city of Rhages; they recall the miniature paintings of the period, by which they were influenced.

THE TWO BOWLS AND THE VASE IN CENTRE BY COURTESY OF M. A. RABENOU; VASE AT LEFT BOTTOM BY COURTESY OF M. INDJOUJIAN; THE VASE AT RIGHT BOTTOM BY COURTESY OF M. EMIL TABBACH.

The Romance of Winter Sport: Pleasures Soon to be Renewed.

FROM THE PAINTINGS BY LÉON FAURET. (COPYRIGHT RESERVED.)



THE SHARE OF THE HORSE IN WINTER SPORT: A SKI-JÖRING RACE OVER THE ALPINE SNOW.

WINTER SPORT FOR CHILDREN:
FIRST "STEPS" ON SKATES.

ANOTHER season of winter sport will soon be beginning, and once more the lure of the Alps will attract a throng of enthusiasts to renew the old delights, as well as novices eager to participate in them for the first time. Here we reproduce some delightful paintings by a French artist that will give devotees of winter sport a foretaste of joys to come.



THE ECSTASY OF SPEED: A TOBOGGAN MADE FOR TWO DESCENDING A BOBSLEIGH RUN IN THE ALPS—A HIGHLY POPULAR FORM OF WINTER SPORT.

The popularity of winter sport increases year by year. "No one who has tasted its pleasures," writes M. Gabriel Hanot, apropos these illustrations, "ever escapes from them. Winter sport is an antidote to the deafening noise and vicious, smoke-laden atmosphere of large towns. The joys of ski excursions,

by mountain and valley, over fields of spotless snow, in a temperature warmed by clear sunshine, are truly incomparable." Winter sport provides a great variety of pursuits adapted, among them, to people of all ages—ski-ing and ski-jöring; tobogganing, skating, curling, and hockey on the ice.

THE CRAFTSMANSHIP OF LILLIPUT: TINY PERIOD MODELS AT DUDLEY HOUSE.

REPRODUCED BY COURTESY OF THE DUDLEY HOUSE EXHIBITION COMMITTEE AND THE OWNERS.



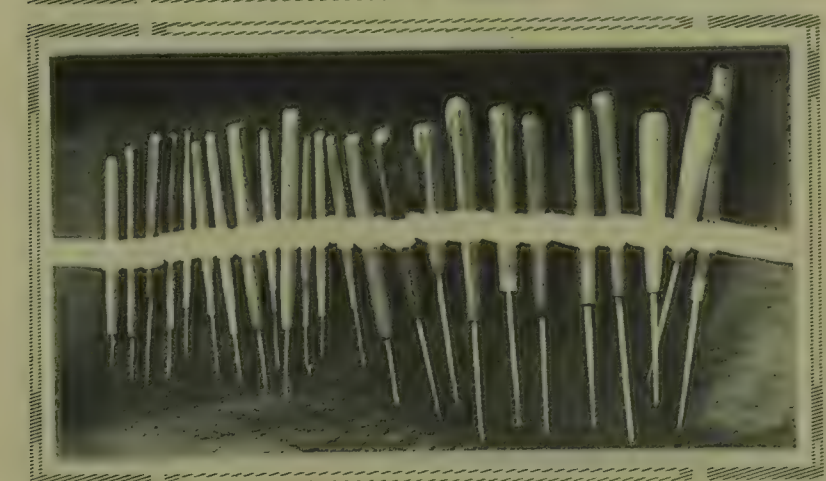
LENT BY THE QUEEN: FRENCH EMPIRE PERIOD ORNAMENTS—(L. TO R.) BLACK BOWL ON GOLD STAND; CRYSTAL GLOBE ON GOLD PEDESTAL; LAPIS LAZULI VASE—WITH HALF-CROWN TO SHOW SIZE.



A CHURCH BUILT OF FEATHERS (ABOUT 1840): A UNIQUE CURIOSITY LENT BY MR. JOHN GARDINER.



A RELIC OF NAPOLEON: THE TINY CHESS TABLE WHICH HE CARRIED ON HIS CAMPAIGNS—LENT BY PRINCESS PALAEOLOGUE (WITH A HALF-CROWN TO SHOW SIZE).



TINY TOOLS MADE OUT OF NEEDLES FOR CARVING ON THE QUEEN'S DOLLS' HOUSE: AN EXHIBIT LENT BY MR. HAWKINS.



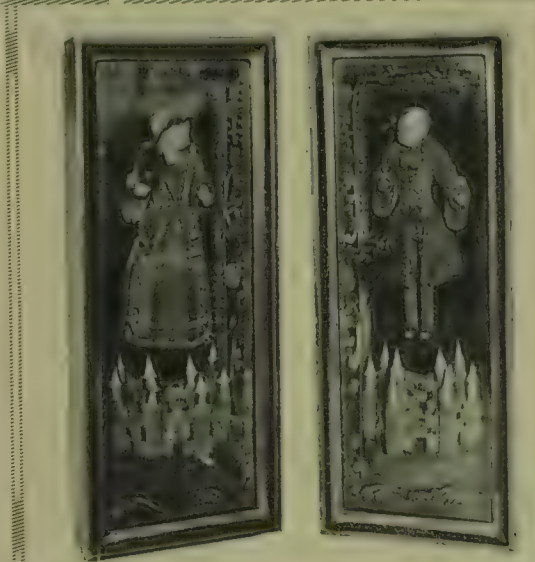
IRON-BOUND OAK CHEST; SEAL-TOP—SMALLEST CHELSEA FIGURE; CASE OF PISTOLS (LENT BY LADY HORRIDGE); DUTCH DOLL, KETTLE, AND FILIGREE CUP (LENT BY LADY AMPHILL)—WITH HALF-CROWN TO SHOW SIZE.



LENT BY THE KING: (L. TO R.) SILVER AND IVORY GUN; SILVER VINAIGRETTE WINDSOR CASTLE IN RELIEF; SILVER AND IVORY PISTOL (1770); JEWELLED SHIP ON CRYSTAL SEA—WITH HALF-CROWN TO SHOW SIZE.



A 50-GUN BRITISH WAR-SHIP BUILT BETWEEN 1710-12—A CONTEMPORARY DOCKYARD MODEL LENT BY THE EARL OF SANDWICH.



MINIATURE DOLLS IN FILIGREE PAPER WORK: AN EXHIBIT LENT BY MR. AND MRS. GLIDDEN OSBORNE.



A QUEEN ANNE SILVER DINNER SERVICE IN MINIATURE (WITH A HALF-CROWN TO INDICATE SIZE): AN EXHIBIT LENT BY EVELYN DUCHESS OF WESTMINSTER.

The fascination of the diminutive in arts and crafts has never been more amply and alluringly displayed than in the Loan Exhibition of Period Models at Dudley House, which will remain open to the public until November 15. It was organised by a committee, of which Lady Amptill is chairman, in aid of Y.W.C.A. Clubs. The great Central Club, of which the Queen laid the foundation-stone last year, is now being built, and £40,000 is still needed to open it free

of debt. Both the King and the Queen have taken a strong personal interest in the Dudley House Exhibition. Her Majesty, who possesses a great collection of miniature models, has lent some beautiful examples of period cabinet-making, with over 200 tiny treasures to fill them; while the King contributes, among other things, a scale model of the battle-ship "Albion," launched in 1898 by the Queen when Duchess of York. The Exhibition Catalogue contains over 1200 entries, including interesting exhibits lent by the City Companies and numerous private owners. By the courtesy of the committee, we illustrate on this page a few of the most notable examples of what might be termed the craftsmanship of Lilliput:

FROM THE WORLD'S SCRAP-BOOK: NEWS ITEMS OF TOPICAL INTEREST.



UNVEILED BY THE EMPEROR OF ETHIOPIA ON THE DAY BEFORE HIS CORONATION: THE MENELIK MONUMENT, AND ST. GEORGE'S CATHEDRAL, AT ADDIS ABABA.

The coronation of the Emperor of Ethiopia took place at Addis Ababa, the Abyssinian capital, on the morning of November 2, in a specially built church within the grounds of the Cathedral of St. George. The coronation was followed at 9 a.m. by another ceremony in the Cathedral itself, in which the Emperor and Empress had kept vigil throughout the preceding night. On the previous day had taken place the unveiling, by the Emperor, of the adjacent memorial to



THE EMPEROR'S WHITE-HORSED ESCORT AT HIS CORONATION: A SQUADRON OF THE ABYSSINIAN IMPERIAL LANCERS—A REGIMENT ONLY RECENTLY ENROLLED.

the Emperor Menelik—an equestrian statue on a pedestal—standing in a newly laid-out square that was formerly the place of execution. Up to half an hour before the unveiling, men were still at work planting shrubs and flowers round the monument, which was draped in the Abyssinian colours. The statue, is of gilded bronze. Other illustrations relating to Abyssinia appear elsewhere in this number.



A PICTURE WHOSE SALE FOR £135,000 WAS FORBIDDEN: VERMEER'S "GIRL WITH THE WINEGLASS."

Sir Joseph Duveen recently signed an agreement with the Brunswick Museum Foundation to buy Vermeer's famous picture, "The Girl with the Wineglass," for £135,000, subject to the approval of the Brunswick Diet. It was announced later, however, that the Diet had declined to sanction the sale, and that the picture would therefore remain in the Duke Anton Ulrich Museum at Brunswick.



BELIEVED TO BE THE FOURTH EARLIEST EXAMPLE OF HALL-MARKED SCOTTISH SILVER: THE FERGUSON STANDING MAZER—SHORTLY COMING TO AUCTION.

The Fergusson Standing Mazer, now owned by General Sir Charles Fergusson, Bt., and included in a sale to be held at Sotheby's on November 20, was made by Adam Craigie at Edinburgh in 1576. It is believed to be the fourth earliest example of marked Scottish silver in existence, and as such is of outstanding importance. The complete marks are stamped three times—on the rim, foot, and central medallion. Tradition tells that it was presented to James VI. of Scotland (afterwards James I. of England) by his tutor, David Fergusson.—[By Courtesy of Messrs. Sotheby and Co.]



MODERN BUILDING METHODS SYMBOLISED IN SCULPTURE: A WORK REPRESENTING "STRENGTH OF CONSTRUCTION."

This impressive work of modern sculpture adorns the side of Thames House, a new building, which is almost completed, on the Embankment at Millbank, Westminster. By an ingenious representation of heavy chains and a section of iron girder, forming the base of his design, the sculptor has been particularly successful in symbolising present-day methods of construction, while retaining a statuesque effect.



MODERN ENGINEERING METHODS SHOWN IN PRACTICE: A BRIDGE THAT WEIGHS ABOUT 750 TONS BEING CONVEYED TO ITS DESTINATION ON BARGES.

This photograph illustrates a remarkable, and perhaps unique, feat of engineering transport recently accomplished in Holland. It shows a new girder bridge, at Keizersveer, being conveyed to its destination resting on a pair of huge freight barges towed by tugs. The difficulty of the task may be gauged by the fact that the weight of the bridge is approximately 750 tons.



A FINANCIAL CAUSE CÉLÈBRE BEGINS IN PARIS: MME. HANAU (SEATED IN CENTRE) BESIDE HER COUNSEL, MAITRE DOMINIQUE, SEEN OPENING THE CASE.

Mme. Marthe Hanau, whose financial operations made a great stir in France a few years ago, was the central figure of a trial begun in Paris on October 30. The French call it "le procès de la Gazette du Franc," (Mme. Hanau's journal). Last March she escaped from a hospital where she was on hunger strike and forcibly fed, and took refuge in the St. Lazare Prison.

ST. GEORGE'S CHAPEL REOPENED IN THE PRESENCE OF THEIR MAJESTIES.



ATTENDED BY THE KING AND BY THE QUEEN, THE ONLY LADY OF THE ORDER OF THE GARTER: THE THANKSGIVING SERVICE FOR THE RESTORATION OF ST. GEORGE'S CHAPEL AT WINDSOR CASTLE.

The thanksgiving service for the restoration of St. George's Chapel, held there on November 4, was attended by the King as Sovereign of the Order of the Garter, and by the Queen, who is the only Lady of the Order, the Prince of Wales, the Duke of York, and Prince George. There was assembled in the Chapel a great company of Knights of the Garter, Peers, statesmen (including the Prime Minister), and foreign representatives. The service was conducted by the Dean of Windsor (Dr. Baillie), and the Archbishop of Canterbury was also present. St. George's,

which has been called the shrine of English chivalry, has been the home of the Garter Knights since the time of Edward III. At the thanksgiving service the Knights of to-day sat on each side of the choir in their carved oak stalls, each surmounted by a canopy supporting the Knight's sword, mantle, helmet, and crest. Above the stalls hang their emblazoned banners. The work of restoring the Chapel, which has been in progress for ten years, has cost nearly £200,000. A drawing of the restored interior, as seen from the altar, appeared in our last issue.

HOVERING OVER NEW YORK TO DISCOVER LANDING-PLACES: AN EXPERIMENT LONDON MAY SEE.



PROSPECTING BY MACHINES ABLE TO HOVER AND TO ALIGHT ON A "TENNIS-COURT" SPACE: AUTOGIROS NOTING ROOFS AND SMALL LANDING-AREAS.

With this very remarkable photograph, which has just arrived in this country, we received the following information: "Two Pitcairn Autogiros left the Pitcairn Airfield recently, at Willow Grove, Pa., to fly over New York to determine the wind currents among the tall buildings and to find possible landing-places. Monday they made a three-hour journey over the city, and to-day flew from Newark Airport for a four-hour jaunt over and around New York. The Battery, the parks, and even the flat roof-tops of some of the buildings were among the hundred landing-places found." We add a quotation from the Philadelphia "Public Ledger": "Heavier-than-air flight in any sort of flying machine is produced by the rapid movement of a plane surface through the air. Two wings on the biplane or the single larger wing of the monoplane, moving at a speed of not less than fifty miles an hour, will sustain flight. But in the Autogiro some of this necessary motion through the air is provided by the circular movement of the rotor vanes; the rest is supplied by the forward

motion of the whole craft, including the disc surface created by the revolving rotor. While the rotor is turning, the Autogiro can stay in the air at a speed which would be fatal to an ordinary plane. A conventional plane can fly safely at a minimum speed of fifty miles an hour and must land not slower than thirty-five miles an hour. . . . But the Autogiro can fly safely at twenty miles an hour or less, and can land with so little forward motion that its wheels hardly make a complete revolution before the ship is at a standstill." Obviously, the chief advantage the Autogiro has over the ordinary aeroplane, so far as taking-off from and landing in cities is concerned, is that, while the ordinary aeroplane needs a considerable "run," the Autogiro's take-off and landing call for the utilisation of very little space. This is particularly worth remembering at the moment, when there is talk—encouraged by our Air Ministry—of linking Central London with London's Airport, Croydon, by means of a speedy service of small Autogiro aeroplane-"taxis" which could use roof-tops as aerodromes!

THE PATHS OF THE AIR PIONEERS: GREAT "TRAIL-BLAZING"

Drawn by our Special Artist, G. H. DAVIS, FROM INFORMATION



Continued on right (above).

23. July, 1927. First Flight Across the Pacific Ocean, U.S.A. to Australia. Kingdard Smith and Ulm (American), with two American Mechanics. Fokker Monoplane. "Southern Cross". 10,000 miles.

24. 1927. Paris-Africa, South and Central America, New York, San Francisco. Breguet Biplane. Costes and Lebaudy (French). 14,770 flying miles.

25. 1928. First England to South Africa by a Woman Pilot. "Moit" Aeroplane. Lady Hailley.

26. 1928. First Solo Flight South Africa to England by a Woman Pilot. "Moit" Aeroplane. Lady Heath.

27. September, 1928. First Flight Non-Stop Australia to New Zealand. Fokker Monoplane. "Southern Cross". Kingdard Smith and Ulm.

28. March, 1929. First Regular Passenger Service by Air, from England to India. Inaugurated: Imperial Airways (British) Aeroplane.

29. 1929. England to India Non-Stop. Jones-Williams and Jenkins (British). Fairey Monoplane. 11,000 miles. "Gral Zeppelin".

30. August, 1929. First Round-the-World Flight by a Passenger-Carrying Airship. Germany to U.S.A.,

LONG-DISTANCE FLIGHTS DURING THE LAST TEN YEARS.

Supplied by the Air League of the British Empire.



Continued from left

43. 1928. First Solo Flight England to Australia. First Solo Flight in Light Aeroplane. Avro "Avian" light Aeroplane. Hinkler (Australian).

44. June 25, 1929. and onward. Ireland-Newfoundland, New York and San Francisco. Kingdard-Smith and three companions. Fokker Monoplane. "Southern Cross". (This completing Flight Round the World in this machine.)

45. May, 1930. First England to Australia Solo Flight by a Woman. Miss Amy Johnson. "Gipsy Moth" Aeroplane. (Same route followed as in previous flights).

PIONEER FLIGHTS COMPARED TO THE SEA VOYAGES OF THE ELIZABETHAN AGE.

great long-distance flights of outstanding importance have been made since the war; but, as many of these were over routes already traversed, to preserve the pioneer nature of our drawing we only show aerial efforts which achieved something never done before. In our illustration are indicated, by various broken lines, the most important pioneer flights, from place of departure to destination; but we have not attempted to show correctly the exact routes.

PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.



THE REV. MERVYN GEORGE HAIGH, THE NEW BISHOP OF COVENTRY. The new Bishop, who is forty-three, is a Chaplain to his Majesty, and vacates the post of Principal Chaplain and Private Secretary to the Archbishop of Canterbury. In the Great War, he was a temporary Chaplain to the Forces. He was one of the Six Preachers in Canterbury Cathedral.



FRENCH WITNESSES AT THE "R 101" ENQUIRY IN LONDON: A GROUP WITH M. ALFRED RABOUILLE IN THE CENTRE.

The French witnesses at the enquiry into the disaster to the "R 101" were MM. Jules Edouard Patrone, Secretary of the Beauvais Police Station; Henri Terminal, a mechanic, of Beauvais; Lucien Lechat, a jeweller, of Beauvais; Louis Petit, a wine merchant, of Beauvais; Fernand Radel, a farmer, of Allonne; and Alfred Rabouille, a factory worker, who was trying to get some rabbits when the "R 101" crashed, and was the only witness who saw the airship fall.



BARON KONSTANTIN VON NEURATH, THE NEW GERMAN AMBASSADOR. The new German Ambassador to this country has had a most distinguished career as a diplomat and politician. He was appointed Ambassador in Rome in 1922. In 1917 he was recalled from Constantinople to be Chief of the King of Württemberg's Cabinet. He is fifty-seven.



LIEUT.-GEN. SIR E. C. BETHUNE. Died on November 2, aged seventy-five. Served with distinction in Afghanistan (1878-80) and in the Boer War (1881). Commanded Bethune's Horse in the South African War and, later, the Cavalry Brigade. Director-General, Territorials 1912-17.



VICE-ADMIRAL E. A. TAYLOR. New M.P. (Empire Crusade) for South Paddington. Is fifty-three. Twice unsuccessfully fought constituencies as a Conservative. Served during War. Capt. of "Renown" for the Prince's tours to Canada and Australia and New Zealand.



CAPTAIN CHRISTIANSEN.

Commander of the great German flying-ship, "Do.X." Aged forty-nine. Before the Great War, was a ship's captain. During the war, was a naval airman stationed at Zebruge, and is said to have destroyed a British airship and to have so damaged a British submarine that she sank in the Thames while she was limping home.



MR. DOUGLAS H. CORSELLIS.

The barrister who was killed by the crashing and burning of his aeroplane. Was thirty-three. Had a leading Junior practice in patent cases. Lost part of an arm during the Great War, but, despite this, was a very skilful amateur pilot.



THE REV. JOHN K. MOZLEY.

Appointed to the Canonry of St. Paul's, vacant by the death of Canon Newbolt. Warden of St. Augustine's House, Reading. Is forty-seven. From 1920 until 1925, Principal of Leeds Clergy School. Repeatedly a Select Preacher.



THE PRIVATE CHAPEL OF BUCKINGHAM PALACE AS IT WAS FOR THE CHRISTENING OF PRINCESS MARGARET ROSE: A PHOTOGRAPH SHOWING THE ALTAR; THE LILY FONT, DECORATED WITH MARGUERITES AND ROSES; AND SEATS FOR THOSE ATTENDING THE CEREMONY.

Princess Margaret Rose, second daughter of the Duke and Duchess of York, was christened on October 30 in the private chapel of Buckingham Palace, the Archbishop of Canterbury officiating. The famous gold lily font was used, and it was filled with water from the River Jordan. This font was made in 1840 for the christening of Queen Victoria's daughter, the Princess Royal, afterwards German Empress. The King and Queen headed those present.



ROYAL DOMESTICITY IN BELGIUM: PRINCESS ASTRID, WIFE OF THE BELGIAN CROWN PRINCE, PUSHING THE PERAMBULATOR OF HER SON, PRINCE BAUDOUIN, ALONG THE FRONT AT OSTEND; WITH PRINCESS JOSEPHINE ALSO TAKING A RIDE. It will be recalled that the wedding of Princess Astrid of Sweden and Prince Leopold, Duke of Brabant, the Belgian Crown Prince, took place on November 4, 1926. Their daughter, Princess Josephine Charlotte, was born on October 11, 1927; their son, Prince Baudouin (Baldwin), on Sept. 7.

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Give Generously for your Poppy, Nov. 11



Half-past two ; scarcely time for a full round now. " Let's do the first nine on the New." Then, in the locker room, as you change into dry kit—" What about a drink?" Something to confirm your belief you can take them on again, and beat 'em good and proper ! Johnnie Walker, of course. Nothing else celebrates victory so well, or gets such fun out of defeat.

THE MYSTERY OF THE AURELIAN FRESCOS.

A PUZZLING DISCOVERY IN ROME: BEAUTIFUL SEMI-CHRISTIAN WALL PAINTINGS OF UNKNOWN SIGNIFICANCE IN A HYPOGEUM PROBABLY DATING FROM THE THIRD CENTURY.

By Dr. FRANCESCO FORNARI, Director of Works to the Pontifical Commission of Sacred Archaeology.
Photographs by the Commission. (See Illustrations on Pages 828 and 829, numbered according to references in this article.)

IN a street in Rome, which is as yet little known because it is of recent construction, the Via Luigi Luzzatti, there has been found the entrance to an ancient sepulchral monument which was brought

teaching the Law to the head of the family or the congregation to which the hypogeum belonged.

A small staircase leads down to an underground floor, where we distinguish two rooms. If the upper floor aroused our interest, here we are struck with wonder. Walls and vaults alike are all decorated with frescoes, full of life and movement, highly effective, powerful in their impressionism, and with a beauty of detail of which very few examples are found in classical painting. Let us carefully examine the little tomb on the left. An inscription on the floor informs us that one Aurelius Felicissimus constructed this small sepulchre for Aurelius Onesimus, Aurelius Papinius, and Aurelia Prima, his brothers and sister. Thus we know to whom the hypogeum belonged, but we are still doubtful whether blood-brothers are meant, or "brothers" in the sense of members of one and the same congregation. If now we examine the floor tiles, of which an entrance in the form of an *adnicula* (small chamber) is constructed, and we decide that the structure was within the perimeter of the walls of Rome built by Aurelian for the defence of the city, we must also affirm that the age of the monument cannot go beyond the first half of the third century A.D.

But let us return to the frescoes, which interest us most. On the left-hand wall is a figure of a bearded man dressed in a tunic, seated and reading a scroll, while at his feet are straying sheep and goats. Is it, perhaps, the Divine Master feeding his flock? Adjoining is a magnificent scene: a man on horseback, of proud and dignified aspect, followed by a multitude, makes his way towards a city. Another throng, emerging from a gate in the walls, goes to meet and acclaim him (Fig. 4). What did the painter intend to represent? Evidently the entry into a great city of some conqueror, welcomed by the people with homage and festivities; but his identity is one

power, in his right hand. Other persons are seen moving about the city, entering and leaving, or conversing (Fig. 6). Is the city Rome? Is it Samé? Is it the heavenly Jerusalem? And is the seated figure Christ? Or Job? Or Epiphane? Perhaps no one can answer these questions with certainty.

On the right wall is a painting, rather badly damaged, which represents a banquet, with twelve guests, one of whom is being touched lightly on the head by a woman behind him, evidently a supernatural being. In front of the table there are three slaves serving the food (Fig. 5). This scene also has been variously interpreted. Some consider it to be

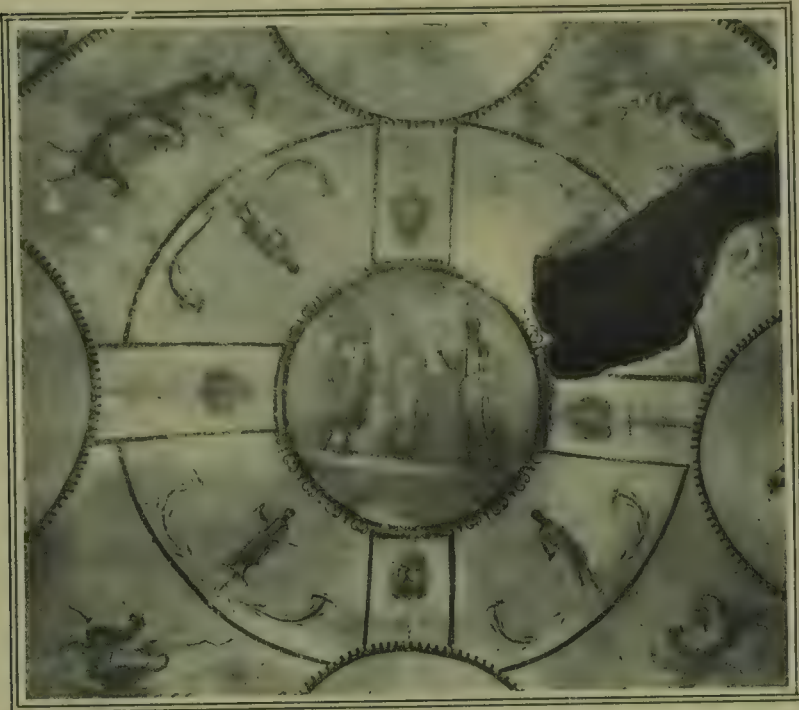


FIG. 1. "MYSTERIOUS SYMBOLISM" AND FEMININE RELIGIOUS RANK THAT INDICATE SOME ORIENTAL CULT COMBINED WITH A CHRISTIAN HERESY: A FRESCO WITH THE CENTRE PANEL REPRESENTING A VEILED WOMAN BETWEEN TWO MEN, ONE HOLDING A MAGIC WAND.

to light during the construction of the road, together with the houses flanking it. It is a small building, rising barely 6½ feet above the level of the road, now covered by a modern "rubberoid" roof. There is nothing to suggest that a building of such modest proportions and appearance should contain a series of exceedingly important frescoes whose beauty is only equalled by the mystery of their signification. I do not think that any ancient paintings have ever provided so much matter for the fancy of archaeologists as have ours. The interest is such that every eminent student of antiquity has devoted lengthy examination to the question, and every day appear new theories, each of which seems just, though they all contradict each other. Let us, too, enter the building, without claiming to raise the veil of mystery, but out of simple curiosity.

The entrance door leads straight into a small room on the ground level, with the upper part of the walls and the vault above missing. The presence of a number of tombs around shows that we are in a sepulchral hypogeum. But what most attracts our interest and attention is a set of frescoes in bright colours with great power of expression. On the wall facing the entrance, on one side, is a nude figure of a man, beside whom there must have been a woman, but only her legs are visible, the rest having been lost. At the foot of the second person is a serpent, with its head raised upward (Fig. 2). On the same wall, symmetrical with this scene, is represented a seated figure in religious dress, resting his left hand on the shoulder of a nude youth of lesser stature. Evidently these two frescoes depict, respectively, Adam and Eve and the creation of man. On this point there can be no dispute. The side walls contain scenes representing a seated man turning over a scroll and reading it to another person, likewise seated. The first person changes his aspect in the different figures, while the second is always the same. This leads us to suppose that it was intended to represent the four Apostles



FIG. 3. THE INTERIOR OF A MYSTERIOUS HYPOGEUM FOUND IN ROME: THE SECOND UNDERGROUND ROOM, SHOWING THE CENTRAL PASSAGE AND (AT THE TOP) THE LOWER PART OF THE CEILING FRESCO SHOWN IN FIG. 1.

of the problems to which so far no solution has been found. The front wall also bears a magnificent scene. It shows a city with a spacious forum and gardens, surrounded by walls. In the forum is a crowd of persons gathered round a white-robed teacher, seated, and holding a rod, the symbol of

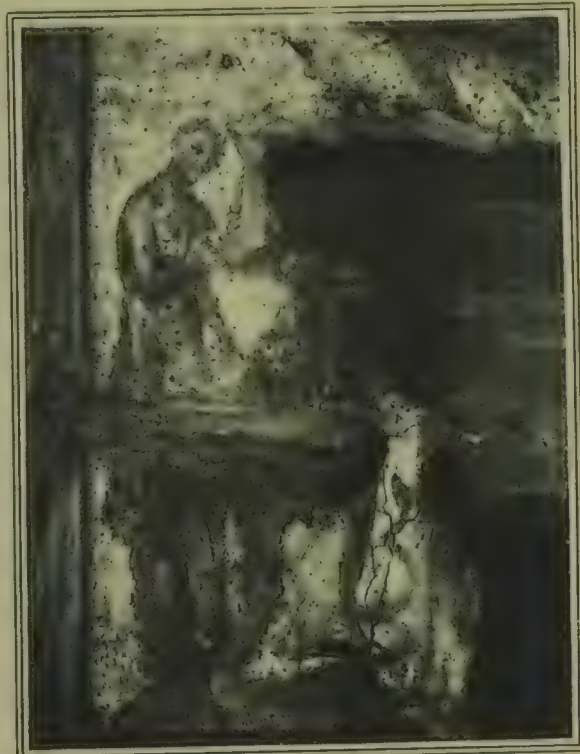


FIG. 2. SURE EVIDENCE OF A BIBLICAL ELEMENT IN THE RELIGIOUS RITES AT THE HYPOGEUM: A PARTLY DEFACED FRESCO OF ADAM AND EVE (HER LEGS ONLY VISIBLE) WITH THE SERPENT (RAISING ITS HEAD TO RIGHT OF EVE'S KNEE).

a celestial banquet, others the feast of Job, others again a representation of the charity of those who feed the hungry. The lower part of the wall displays twelve large figures of men, for the most part old, each holding a scroll in his hands. Perhaps they represent the Apostles. One of them, with a beard, wonderful in its expressive power, one of the most beautiful portraits of classical painting, seems, indeed, to be the traditional type of St. Peter (Fig. 8). The vault is entirely divided into geometrical sub-divisions, within which are small masculine figures with rod and scroll, figures of the Good Shepherd, and various animals and birds, such as sheep, goats, and doves.

After passing through a small atrium (hall), in which the most striking representation is that of a man dressed in sacred vestments and pointing with raised hands to a Cross painted in green, we enter a second small room, also filled with paintings (Fig. 3). The figures represented in this second chamber are far less complex than the others. With a few variants, they all exhibit groups of men only, or mixed groups of men or women, generally all in sacred vestments, the men with a rod in one hand to indicate supernatural power, and also with a scroll in the other to indicate wisdom. This predominating motive appears not only on the walls (Fig. 7), but also recurs on the ceiling,

where, in the centre of the figure-work, stand two bearded old men in sacred vestments, between whom is a woman, entirely robed in the *palla* (a Roman cloak), with her face concealed by a veil (Fig. 1). Other figures of men with rod and scroll complete the decoration. Here, too, we shall seek in vain

* Samé, or Samos, a town in the island of Cephalonia (ancient Kephallenia). Not to be confused with the island of Samos. Samé was the home of Epiphane, a young saint and philosopher of the second century, to whom temples were erected on his death, which occurred at the age of seventeen.

A MYSTERIOUS DISCOVERY IN ROME: FRESCOS OF UNKNOWN

PHOTOGRAPHS BY THE PONTIFICAL COMMISSION OF

THESE remarkable frescoes, which adorn the walls of a hypogeum, or underground chamber, recently discovered in Rome (as described by Prof. Francesco Fornari in his article on page 827 of this number), have provided archaeologists with a baffling problem, which has given rise to many ingenious but generally conflicting theories. A floor inscription records that a sepulchre in the building was constructed by one Aurelius Felissinus for his brothers and sister, Aurelius Onesimus, Aurelius Papius, and Aurelia Prima, but it is uncertain whether they were blood brothers or only "brothers" in the sense of belonging to the

(Continued in Box 2.)



FIG. 4. WHAT CITY "IS EMPTIED OF THIS FOLK, THIS PIOUS MORN?" A REMARKABLE FRESCO IN THE NEWLY DISCOVERED HYPOGEUM OF THE AURELI AT ROME, REPRESENTING A MULTITUDE ISSUING FROM A CITY GATE TO GREET A CONQUEROR, WHOSE ARRIVAL IS DEPICTED IN A COMPANION WALL-PAINTING.



FIG. 5. VARIOUSLY INTERPRETED AS A CELESTIAL BANQUET, THE FEAST OF JOB, OR CHARITY FEEDING THE HUNGRY: A DAMAGED FRESCO REPRESENTING TWELVE GUESTS SEATED AT TABLE SERVED BY SLAVES (IN THE FOREGROUND), AND (IN THE BACKGROUND) A WOMAN, APPARENTLY SUPERNATURAL, TOUCHING THE HEAD OF A GUEST.

same congregation. There are also indications that the hypogeum dates from about the first half of the third century. The element of mystery resides in the meaning of the wall-paintings, which for expressive power and beauty of detail are described as almost unexampled in the art of antiquity. Many of the subjects of these frescoes seem to be evidently of Christian origin, but, on the other hand, there are signs of symbolism, of the use of magic, and of the admission of women to high ecclesiastical rank, which suggest an admixture of some Eastern superstition. From such considerations Dr. Fornari concludes that the community who used this

(Continued in Box 3.)

ORIGIN BLENDING CHRISTIANITY WITH AN ORIENTAL CULT.

SACRED ARCHAEOLOGY. (SEE ARTICLE ON PAGE 827.)



FIG. 6. IS IT ROME, SAME, OR THE HEAVENLY JERUSALEM? AND IS THE SEATED FIGURE CHRIST, OR JOB, OR EPIPHANES? A FRESCO REPRESENTING A CITY WITH WALLS AND GARDENS, AND A CONCOURSE AROUND A TEACHER IN A FORUM.

hypogeum as a place of worship were unorthodox Christians. "They evidently belonged," he writes, "to one of those complex religions, founded on a Christian basis, but mingled with beliefs and influences drawn from Oriental cults, which developed in particular during the third century." In short, the hypogeum belonged to a congregation of early heretics, and was used as the scene of their peculiar rites, as well as the burial place of their dead. Our illustrations are numbered to correspond with the references in Dr. Fornari's article, where each subject is described. Specially interesting is the problem raised by the fresco representing a teacher and his disciples in the forum of a city (Fig. 6).



FIG. 7. POSSIBLY THE MEETING-PLACE OF A HERETICAL CHRISTIAN SECT TINGED WITH THE DOCTRINES OF AN ORIENTAL CULT: PART OF THE HYPOGEUM, SHOWING (IN CENTRE BACKGROUND) A GROUP OF TWELVE FIGURES, PERHAPS THE APOSTLES.

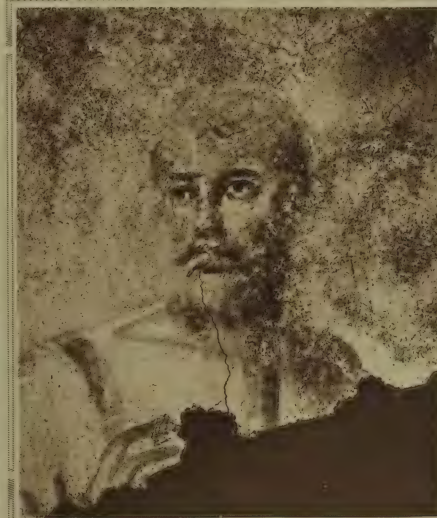


FIG. 8. AMONG THE MOST BEAUTIFUL PORTRAITS OF ANTIQUITY, AND SUGGESTING THE TRADITIONAL TYPE OF ST. PETER: ONE OF TWELVE FIGURES (PERHAPS THE APOSTLES) PAINTED ON THE WALL BELOW THE BANQUET FRESCO (FIG. 5).

THE ROBINSON COLLECTION; AND A "MYSTERY":

SOME FAMOUS OLD MASTERS FOR CAPE TOWN.



BY JACOB VAN OCHTERVELT (17TH CENTURY):
"A LADY AND A CHILD." (36 IN. BY 29½ IN.)



BY JAN STEEN (1626-1679): "THE SICK LADY."
(27½ IN. BY 20½ IN.)



BY EGLON VAN DER NEER (1643-1703):
"CAVALIERS AND LADIES." (33 IN. BY 27½ IN.)

BY SIR
JOSHUA
REYNOLDS
(1723-1792):
"PORTRAIT
OF MRS.
MATHWY,"
PAINTED
IN 1777
(93 IN. BY
57½ IN.)



BY JOHN OPIE (1761-1807): "THE
FORTUNE-TELLER." (92 IN. BY
56 IN.)



BY THOMAS
GAINSBOROUGH
(1727-1788):
"A PAGE"
(63 IN. BY
42½ IN.),
WITHDRAWN
IN THE 1923
SALE AT 7500
GUINEAS.



BY FRANS HALS (1580-1666): "PORTRAIT OF A
GENTLEMAN," DATED 1639 (45½ IN. BY 35½ IN.);
WITHDRAWN IN 1923 AT 19,000 GUINEAS.



BY F. BOUCHER (1703-1770): "THE FOR-
TUNE-TELLER—VERTUMNUS AND POMONA"
(124 IN. BY 72½ IN.), ONE OF A SET.



BY REMBRANDT (1607-1669): "PORTRAIT OF AN
OLD MAN" (25½ IN. BY 21½ IN.); WITHDRAWN IN
1923 AT 11,500 GUINEAS.

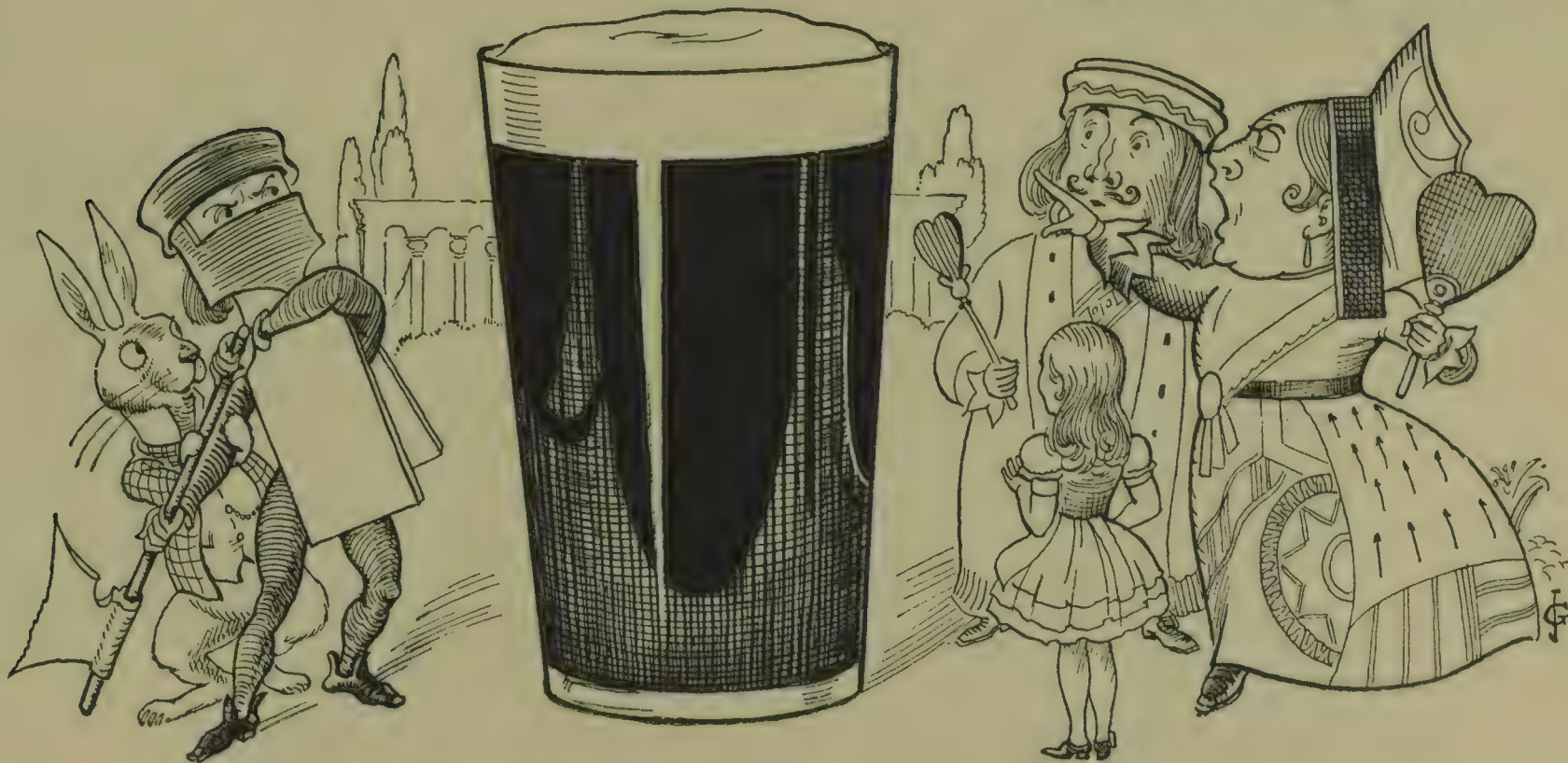
Considerable mystification was caused recently by conflicting reports concerning the famous art collection—one of the world's finest in private ownership—left by the late Sir Joseph B. Robinson, Bt., the South African magnate. It was stated on October 30 that his daughter, Countess Labia, had presented the collection to the new South African National Art Gallery in Cape Town (which the Earl of Athlone arranged to open on November 3) in memory of her father, and proposed to endow a trust for its maintenance as a national possession. The collection was described as containing about 125 pictures of a total value—on a minimum estimate—of £450,000. Later a Reuter message from Cape Town stated:

"The announcement that Countess Labia intended to make over the collection to the Cape Town Art Gallery is declared by Count Labia to be 'premature and unauthorised.' It is learnt on official authority that, while it is most probable that the pictures will be exhibited at the Cape Town Gallery for an indefinite period, the terms under which they are to be hung have not yet been decided." The collection was offered for sale at Christie's on July 6, 1923; but when Sir Joseph Robinson, who had just returned from South Africa, and had not seen the pictures for ten years, visited the auction-rooms, he regretted the decision to sell and fixed such prohibitive reserves that only a few changed hands.

By COURTESY OF MESSRS. CHRISTIE, MANSON AND WOODS.

"Off with its Head!"

cried the Queen



"Nonsense!" cried Alice. "Guinness keeps its head!"

"Oh, does it!" said the Queen, in a shrill, loud voice.

"Yes," murmured the King, and continued dreamily, "Guinness is never without that 'Head'; it is the sign of the finest Barley, Malt and Hops, blended in a perfect brew. That characteristic creamy foam appears as if by magic and lingers like—like—"

"Like the grin of the Cheshire cat!" said Alice.

"That's right!" shouted the Queen, who had meanwhile been examining the Guinness. "Can you play croquet?"

"Yes!" said Alice.

"Come on, then!" roared the Queen. "Guinness builds strong muscles for sport!" And Alice heard her telling everyone on the croquet ground, "Guinness keeps its head!" But while they were playing the Executioner made away with the Guinness—head and all.



GUINNESS

KEEPS ITS HEAD





A PAGE FOR COLLECTORS. TWO ASPECTS OF THE CHINESE GENIUS.

"A History of Chinese Art," by OSVALD SIRÉN.* Reviewed by FRANK DAVIS.

professional skill. Incidentally, readers of this page who happened to follow a recent discourse upon ancient jade, will note with interest (Plate 4) two photographs of The Altar of Heaven and The Altar of Earth at Peking—the one

circular, the other square. The sometimes highly technical explanations of architectural detail are so well illustrated by plans facing the text that the layman has no difficulty in following arguments which, without them, would be tiresome, if not impossibly difficult.

The volume devoted to Sculpture is less important, in so far as it deals with facts which are by now reasonably familiar. Dr. Sirén has much that is new to say about Chinese Architecture: in writing about Sculpture he necessarily follows a fairly well-

marked path—a path, indeed, already trodden by himself in a

series of four notable volumes dealing with sculpture from the fifth to the fourteenth century. Those who find a perpetual fascination in the little clay tomb-figures of people and animals, will note with pleasure that these remarkable objects are classed as sculpture and illustrated accordingly in this collection. Perhaps the finest (such as the two horses of Plate 97) are not as familiar to everybody as they deserve. Examples of animal sculpture, which are certainly not very well known to the average man, are the extraordinary bears of Plates 21, 22, and 23. The Chinese had a remarkable feeling for animals of all sorts, and, without bothering their heads about naturalistic detail, they succeeded in the most uncanny way in producing a lump of bronze which not only looks like a bear in outline and volume, but seems to contain all the slyness and strength and greediness of all the

bears that ever existed—not just a bear, but the quintessence of beardom. As for the head of a horse in burnt clay (also reproduced here), is this, or is it



A CHARMING LITTLE CHINESE STREET BRIDGE: ONE OF MANY ILLUSTRATIONS IN DR. OSVALD SIRÉN'S IMPORTANT WORK ON EARLY CHINESE ARCHITECTURE.

A SEQUEL TO THAT ON CHINESE SCULPTURE BY HIM.

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"NOT JUST A BEAR, BUT THE QUINTESSENCE OF BEARDOM": ONE OF THE NUMEROUS ILLUSTRATIONS TO DR. OSVALD SIRÉN'S MONUMENTAL WORK ON EARLY CHINESE SCULPTURE.

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a manner which is not always to be found in similar learned works. This is not to say that Dr. Sirén has written an elementary guide to the subject—far from it—but he has arranged his material in such a way that the ignorant as well as the highly sophisticated can enjoy what he has to say; while none can fail to appreciate the splendid photographs, some of which are reproduced on this page.

A reviewer can do no more than indicate certain points of unusual interest: if the remainder of this article reads painfully like a catalogue, the fault lies with the vastness of the subject and the exigencies of space. First, then, the book on Architecture. This is illustrated by photographs, many of which have been taken by the author himself and which, as far as I know, have never been published before. Few very ancient buildings survive: the palaces of the Han Emperors, for example, scarcely outlived the dynasty. Of ancient bridges, however, there are still hundreds up and down the country. Nothing could be more simple or more fine than the five-spanned stone bridge of Plate 97 A, or the charming little street bridge of Plate 98 B (reproduced above); nor is it easy to imagine a more restrained or noble gateway than that shown in Plate 60.

It is difficult to speak too highly of the author's own photographs: they not only illustrate his thesis, but they succeed as photographs with more than



HEAD OF A HORSE IN BURNT CLAY: AN EARLY CHINESE WORK OF EXTRAORDINARY VIGOUR.

Photograph reproduced by Courtesy of the Publishers, Messrs. Ernest Benn, Ltd.

not, finer and nobler than any horse that ever came from Greece? I leave it to the reader to judge, and have not much doubt what the verdict will be.

Here I must quote. "The most attractive and evident examples of the great progress of the plastic arts during the Han period are, however, the minor representations of animals in bronze and clay. These are no longer executed as decorative additions to the sacrificial vessels, or the like, but for their own sake, as independent works of art: most of them seem to have been made for the dead to be deposited in the tombs, perhaps as representative of guardian forces or of actual animals, and the general endeavour of the artists has indeed been to make them as strikingly natural as possible. . . . The sculptural art on a large scale in stone mainly supplied the need for guardian animals outside the tombs, which took the shape of lions or lion-like beasts." (There are many superb plates of lions and chimeras.) "But these were, curiously enough, not represented in the minor plastic arts of clay and bronze: here, on the contrary, the most important motives were the bears and certain domestic animals, such as the horses, the rams, the pigs, and the dogs. The bear evidently was considered by the Chinese as a symbol of strength."

The various animal examples will no doubt interest the average reader far more than the Buddhist sculptures, which are an important part of this volume. For their proper appreciation some knowledge of Buddhistic tradition is perhaps necessary (for example, it will help if the reader memorises the different attitudes of the Buddha, and what they signify). All one can suggest in this place is that the man who has not yet met with any of these remarkable religious works of art should not bother his head about details at the beginning, but note the uncanny skill with which the features are modelled. All these Chinese heads are endowed with a quiet disdain, a singular repose, which becomes more and more impressive as one looks at them. Yet one has the feeling that these saints find their lives and their religion faintly and subtly amusing: a smile is always lurking at the corners of the mouth: their consciences are clear, their salvation is assured: but in what image, they seem to ask, are we made?

* "A History of Chinese Art" (Sculpture and Architecture). By Oswald Sirén. In Two Volumes. (Ernest Benn, Ltd.; £4 4s. per volume.)

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ONE WAY OF COLLECTING PICTURES.

ONE reads so often in the daily papers accounts of how Mr. Dash, after severe opposition by Messrs. Blank, has purchased the famous Romney of the beautiful Lady Anonyma for a mere ten thousand guineas, that it is not surprising that those of us whose purses are not too well lined despair a little of adding to our artistic treasures. In this respect newspaper reports sometimes do poor service to art. They assume, quite innocently, that a thing must be fine because it is expensive, whereas a thing may just as well be both fine and inexpensive. It is true that, with many dozens of keen eyes always on the watch, the possibility of a very great work of art being obtained for next to nothing is remote. In any case, it is reasonable to assume that the modest amateur, as distinct from the professional collector, may not have time either to view or to attend auctions regularly. What is he to do? He must first get firmly fixed in his mind that there are an enormous number of authentic, beautiful, and interesting pictures on the market whose value is reckoned not in thousands or hundreds, but in tens of pounds. No amount of reading or advice can give him an eye for paint and its subtler qualities, but very little effort on his part will enable him to distinguish between what is merely paltry and what is out of the common.

Here is an instance of what can be done by the man who finds himself at rare and lengthy intervals possessed of a spare twenty-five pounds—sometimes more, sometimes less—which are really his own to do as he likes with. This is an extreme case, it is true; but it shows pretty clearly that, whatever the state of personal finances, the expenditure of a most modest sum can bring not only pleasure, but a not unreasonable profit. This is the story of four little pictures, bought quietly during the year 1929, and mainly with the idea of adorning a country cottage:

- (1) A terrible wreck of a landscape of the French eighteenth century, £10;
- (2) A Flemish primitive, obviously a fragment from a larger composition, £50;
- (3) Another small fragment—German, about 1450—

a very charming head and shoulders of a nun with folded hands, £40;

- (4) A French eighteenth-century *genre* scene, rather like a Watteau, but not so fine, £30.

These pictures were bought from the trade. The owner just wandered round, saw something he liked, and, if the price asked was within his means, wrote out a cheque and took the picture home, where it was promptly hung up. It is, perhaps, important to note that, though each picture was carefully chosen, it was not bought merely from the point of view of a good investment—rather, as the event showed, it turned out a good investment because it was carefully chosen.

In due course, stockbrokers became pessimistic, and, as often happens in this imperfect world, the owner of this absurd little collection—indeed, "collection" is too serious a word—began to look round for the odd hundred pounds or so which can, on occasion, make all the difference between happiness and relative misery. (For illustrations of this profound truth see the works of Charles Dickens and the experience of several millions of one's contemporaries.)

After due thought, it seemed simpler to take down one or more pictures from the wall rather than sell shares at a loss of at least 25 per cent. Down came No. 1—and with very little effort, and in spite of the outcry about an economic crisis of the first magnitude, a dealer seemed quite pleased to pay £30 for it. This was encouraging. Next week No. 2 made a profit of £25; a month later No. 3 was sold for £20 more than it cost; while later still No. 4 went for exactly twice the amount paid for it. There is no particular moral to this authentic and unsensational little history, unless it can be taken to prove that the man who likes good pictures on his walls is not necessarily devoid of all business sense! It also shows pretty decisively that one must learn to sift the wheat from the chaff, and buy from a reputable dealer.



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SALE NOV. 14th.—A FINE CHIPPENDALE ARM-CHAIR.

FORTHCOMING AUCTIONS IN ENGLAND AND ABROAD.

It is an interesting fact that in art, as in other matters, first-class goods very seldom fetch less than their full value. All the recent talk of crisis

and slump seems to have made no difference to the stability of great works of art. In a universe of shifting values, they alone seem to remain remote and untouched by the thousand tongues of Rumour. If proof be needed, one has only to cast one's mind back to the Figdor sale at Cassirer's, in Berlin, when a little picture by Hieronymus Bosch fetched the record price of over £19,000. The art world is always confounding the economic theorist, and will no doubt continue so to do until the end of time.

To commence with Continental sales, there are two of more than ordinary interest fixed for the end of the month at Cassirer's; one the collection of the late Mr. Kappel (catalogued as long ago as 1914 by that great expert, Dr. Bode), and the rather more varied collection of Mrs. Straus-Negbaur. The main part of this latter collection consists of highly important drawings, mostly by the greater Dutch masters, but including also a fine Gainsborough landscape. There are also fifteenth and sixteenth-century German sculptures,



TO BE SEEN AT THE KENT GALLERY, CONDUIT STREET: A RARE QUEEN ANNE WALNUT SETTEE COVERED IN FINE SEVENTEENTH-CENTURY TAPESTRY. Photograph reproduced by Courtesy of Messrs. The Kent Gallery, Ltd., 44, Conduit St., London, W.1.



ARTHUR VERBEECK'S PORTRAIT OF BUZIAU, THE FAMOUS CONTINENTAL CLOWN: A STUDY BY THE "MODERN JACOB JORDAENS," WHO WILL SHORTLY HOLD AN EXHIBITION IN OLD BOND STREET.

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Arthur Verbeeck was born in Flanders. Some years ago he went to Holland, where he settled at Bergen, and painted the Dutch landscape in all its beauty, but his spirit always remains purely Flemish. He has preserved his love for all the good things of life, which equals that of Rubens, and his fine and humorous characterisation has caused his many admirers to call him the "Modern Jacob Jordaens." His "Portrait of Buziau," the famous Continental clown; "The Joke," "The Revue Girl," "The Rehearsal," are works of the highest importance. He is to hold an exhibition of his works at the Leger Galleries, 13, Old Bond Street.

much German, Dutch, and Italian furniture, and many fine examples of early textiles.

The Kappel Collection contains a formidable list of names — Gerard Dou, Pieter de Hooch, Nicolas Maes, Metsu, Van der Neer, Van



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Ostade, Rembrandt, and Rubens — in short, a carefully chosen selection which will surely make auction history. A further part of the Castiglioni Collection, Vienna, comes under the hammer at Berlin on Nov. 25. The auctioneers are Paul Graupe and Hermann Ball. Among the pictures are a notable Tintoretto, a portrait by Bronzino, and several good Dutch still-lives. The bronzes are important, especially those by Andrea Riccio and Giovanni da Bologna, while the early Renaissance Italian furniture is very fine.

[Continued overleaf.]

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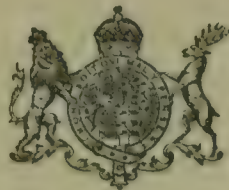
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The above portrait of Mrs. Henry Wyndham, wife of Henry Wyndham, of St. Edmund's College, Salisbury, and daughter of Thomas Penruddocke, of Compton, was painted by J. Highmore in about 1748. It forms one of the heirlooms removed from Compton Park, Salisbury (the seat of the Penruddocke family) to be sold at Willis's Rooms by Messrs. Robinson, Fisher and Harding, on November 12 and 13. The heirlooms include portraits dating from the sixteenth-century, old English furniture, porcelain, weapons, books, and other works of art.

Photograph reproduced by Courtesy of Messrs. Robinson, Fisher and Harding, Willis's Rooms, 26, King Street, St. James's, S.W.1.

(Continued)

Paris, on Nov. 28, is to see the disposal of the oriental part of the Jacques Doucet Collection, at the Georges Petit Galleries. Monsieur Doucet commenced to interest himself seriously in oriental art after an astonishing sale in 1912 of his collection of eighteenth-century pictures, furniture, etc., the total of which reached as much as £600,000. The present collection is of the highest quality, and most varied. There are bronzes, sculptures, miniatures, etc., of every kind, not only from China, but from Japan, Persia, and other countries of the Far East.

To come to England, Christie's have a comparatively modest programme for November, consisting of furniture, silver, Sheffield plate, and pictures. Sotheby's have several good sales fixed for this month.

By the time this note appears in print, the interesting flowered curtains which formed the hangings of Mary Queen of Scots' bed at Linlithgow will have been sold; but on Nov. 14 is catalogued a beautiful Flemish Book of Hours of the early fifteenth century, containing seven full-page miniatures. Nov. 21 will see a sale of Chinese porcelain. On Nov. 20 there is coming up for sale at Sotheby's a magnificent Scottish mazer by Adam Craig, dated 1570, together with much superb silver from the Tipping and J. H. Taylor collections. The mazer, which is illustrated on another page, is thought to be the fourth earliest example of marked Scottish silver in existence.



TO BE SOLD, WITH OTHER HISTORIC PORTRAITS, BY MESSRS. ROBINSON, FISHER AND HARDING: A PORTRAIT OF MRS. ANNE HENRIETTA PENRUDDOCKE, WIFE OF CHARLES PENRUDDOCKE, OF COMPTON; BY T. BEACH.

This portrait of the wife of Charles Penruddocke, of Compton, was painted by T. Beach in about 1767. It forms one of the numerous Penruddocke heirlooms which will be disposed of by Messrs. Robinson, Fisher and Harding, at Willis's Rooms, on November 12 and 13. Among these are portraits of Prince Rupert, Henry VIII., General Monk, Charles II., James II., General Fairfax, and many other historical figures. All the works are very notable and must attract great interest.

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*Peñíscola, Spain.
General View.*

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It has its own entrances, round which is parking-space for over one hundred and eighty cars, while a private garage is within two minutes' distance, connected by telephone. Over an area of 25,000 square feet is devoted entirely to men's needs, and every item of the wardrobe, from a collar-stud to a dress suit, can be found on this one floor, where everything is adjacent. The walls and columns are of

and tapestry-covered chairs in warm, dark colourings. The picture on this page gives some idea of the beautiful carvings on the overmantel and ceiling, but the charming colouring has to be imagined. Here one may rest and read the illustrated papers while waiting for one's turn at the barber's chair.

The hairdressing department beyond is a marvel of modern construction. Here again everything is



THE AMENITIES OF A CLUB FOR THE MALE SHOPPER: THE NEW "MAN'S SHOP" AT HARRODS, KNIGHTSBRIDGE, S.W., WHICH INCLUDES A HAIRDRESSING DEPARTMENT FITTED WITH EVERY MODERN LUXURY AND A BEAUTIFULLY FURNISHED AND DECORATED "TUDOR" LOUNGE.

favourite store as a club. There she can read, write, rest, visit the hairdresser, lunch, tea, and shop all under one roof. Harrods is one of the most luxurious of these "club stores," and they have now made a further step forward by reorganising entirely the men's departments and inaugurating a complete man's shop on these lines. This new "man's shop," although situated on the ground floor of the famous Knightsbridge building, and easily accessible from the street, has all the much-prized masculine privacy.

travertine marble, and the fittings of beautifully-marked ancona walnut. It is a fine example of modern interior decoration, and the restrained use of black glass with silver fittings is characteristic of the effective style of to-day, which gives a strong impression of light and spaciousness.

The "club part" of this new man's shop is also of great architectural interest. There is a comfortable lounge, which is decorated entirely in the beautiful Tudor manner, with oak-panelled walls and ceiling

black, white, and gleaming silver. There are countless ingenious new contrivances, such as the trap-doors in the floor, which open to whirl away all dust and sweepings through a concealed vacuum. A skilled staff carry out hairdressing in all its branches, also chiropody and manicure. Under the same roof there is a restaurant, where excellent lunches can be obtained, so that this man's shop really does offer the amenities of a club with the service of a first-class outfitter's and tailor's.

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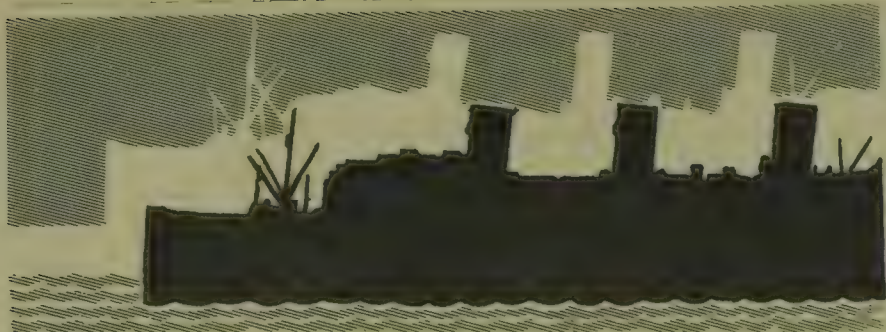
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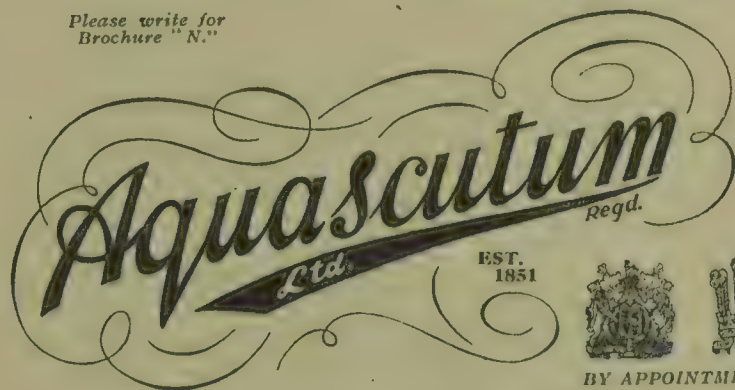


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"MY EARLY LIFE."

(Continued from Page 806.)

often been so honourably allied. But financial considerations could not be ignored. "The two books I had already written and my war correspondence

and the letters to the *Pioneer*: and to look out for a chance of entering Parliament. These plans, as will be seen, were in the main carried out."

One of the plans, however, miscarried. Mr. Churchill stood for Oldham in the Conservative interest and was not returned. He had to wait until the "Khaki Election" before he became a Member of Parliament. In the meanwhile, how much had happened! As correspondent of the *Morning Post*, he arrived in South Africa just as Ladysmith was being invested. His ambition to unite journalism and soldiering had already got him into difficulties: General officers looked with suspicion upon a journalist in their midst. In South Africa it might have cost him his life. In the armoured-train incident, though lacking military status, he had played a soldier's part; and when he was made prisoner (strangely enough, his captor was General Botha) he might easily have been shot as a non-combatant who had illegally taken up arms. His escape from prison

in Pretoria is the most exciting passage in the book; happily for his readers, Mr. Churchill relates it in the fullest detail. The comments of many of the English newspapers on this exploit were remarkably ungenerous. Mr. Churchill had been, and continued after his escape to be, loud in his criticism of the conduct of the war. This was bitterly resented, even by

his friends, some of whom united to send him a telegram of advice: "Best friends here hope you will not continue making further ass of yourself." It was long before Lord Roberts forgave him. But Mr. Churchill was resilient: he got a commission (unpaid) in the South African Light Horse, was present at the terrible battle of Spion Kop, and assisted at the relief of Ladysmith. His denunciation of the Government's behaviour to the Boers at the end of the war was in no way mitigated by considerations of personal popularity. "I must confess," he says, "that all through my life I have found myself in disagreement alternately with both the historic English parties." A candid admission, this, and characteristic of the spirit of Mr. Churchill's fascinating book. L. P. H.



STORE CLERKS AT WORK ON ROLLER SKATES: SPEEDING UP IN A GERMAN BUSINESS HOUSE.

with the *Daily Telegraph* had already brought in about five times as much as the Queen had paid me for three years of assiduous and sometimes dangerous work. Her Majesty was so stinted by Parliament that she was not able to afford me a living wage. . . . I therefore planned the sequence of the year 1899 as follows: To return to India and win the Polo Tournament: to send in my papers and leave the Army: to relieve my mother from paying my allowance: to write my new book ("The River War")



A PRESENT FOR THE EMPEROR AND KING OF KINGS OF ETHIOPIA ON THE OCCASION OF HIS CORONATION: A FINE PAIR OF OXEN WHICH WERE PART OF THE GIFT OF A CHIEF.

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LIGHT OR DARK—THE DRINK FOR A LORDLY THIRST

THE CHRONICLE OF THE CAR.

By H. THORNTON RUTTER.

AT the Scottish Motor Show in Kelvin Hall, at Glasgow, opened on November the 7th, motorists residing north of the Tweed will be able to inspect all the latest improvements in self-propelled vehicles. Actually, this exhibition is more representative of motor progress than the recent Olympia display in London, because at the Kelvin Hall a large section is devoted to commercial motor-vehicles, which were absent, of course, at the private car and motor-boat Show at Hammersmith. Practically all the car chassis seen at Olympia will be on view at Glasgow, while notable additions such as the new A.E.C. heavy-oil-engined chassis, the new "fluid flywheel" Daimler motor-bus chassis with pre-selective gears, the Thornycroft full range of heavy lorries and passenger coaches, the Albion, the Dennis, the Leyland, and the Guv commercial vehicles, are here displayed with superstructures useful for all types of loads, light or heavy, from 15 cwt. to 7 or 12 tons with trailers.

Scotland loves the open view provided by the touring car, so that this exhibition displays a great variety of double-purpose carriages for private and public service. One of the best examples of the dual-purpose car seen at the recent Olympia Motor-Car Show was the "Empire" (carried on a Humber "Snipe" chassis), built by T. H. Gill and Son, Ltd., of Chilworth Street, Hyde Park, London. The lower portions of the coachwork are constructed in exactly

the same manner as those of an ordinary coachbuilt saloon. The windows, fitted with safety glass, are made to wind up and down into the doors. They are rendered rattle-proof by virtue of the fact that the runners into which they work are fitted with a section of chamfered rubber. There are also two most ingenious windows that link up the front and rear

carriage, when the hood and windows are up, as protected as a closed saloon. When the vehicle is required as an open touring car abroad, the rear portion of the hood can be rolled up, giving full ventilation, yet protection from the sun with the over-head canopy shading the occupants of this truly Empire car.



A MORRIS "ISIS" SIX SALOON: A CAR THAT IS BUILT ON A CHASSIS OF GREAT STRENGTH WHICH MAKES IT SUITABLE FOR SERVICE IN OVERSEAS COUNTRIES.

The all-steel body of this car virtually forms a cantilever bracing for the chassis, and it is stated that in recent tests an "Isis" was rolled over and over downhill without causing serious damage to either body or chassis. It is priced now at £340.

door windows, and make the whole side weather-proof. These are detachable, and, fitted between the front and rear windows of this "Empire" all-purpose body, allow the passengers a clear and unobstructed view, as practically there are no pillars to block out the light or the scenery. The hood itself is a one-man opening or shutting affair of special light construction, and its edging fits snugly round the windows, thus making the

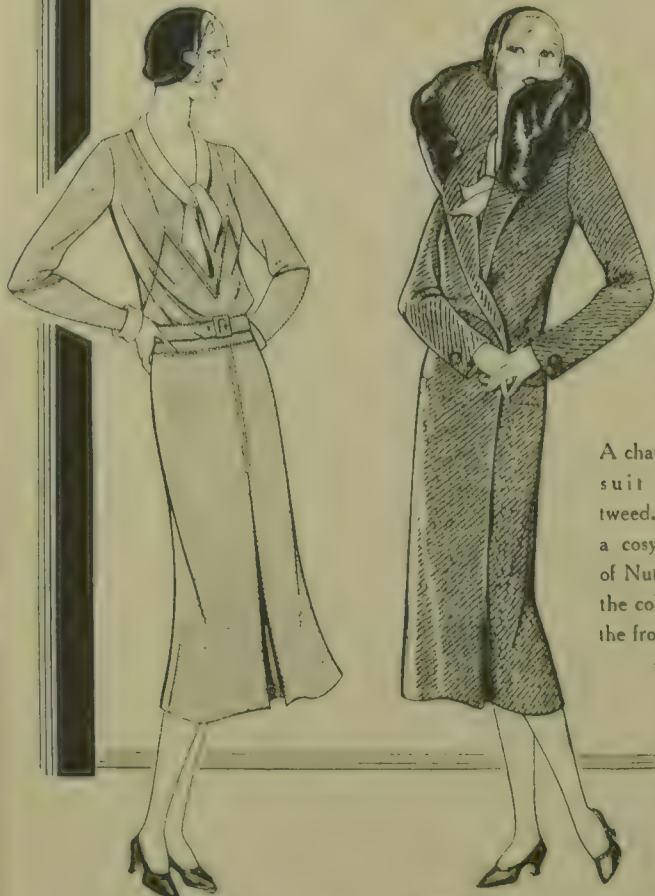
sixty miles an hour in less than four seconds, will convey some idea of the wonderful advance that has been made of late in the construction of these small motors. The one to which I have just referred, as fitted to the Ariel motor-cycle, is really a vee-twin engine, as there are two short and very stiff crankshafts connected by large well-ground gears, overhead camshaft, and dry sump lubrication.

[Continued overleaf.]

On Monday next at Olympia. (Nov. 10)

the Motor-Cycle and Pedal-Bicycle Show opens at Olympia. There are some interesting and novel machines displayed, as revealed by a visit to Hammersmith this week. The motor-cycles seem to follow car practice more and more each year. Thus, the outstanding 1931 Humber feature is the adoption of untarnishable chromium plate to the bright parts as a standard finish. One can now buy a Humber pedal-cycle for the very moderate sum of £4 18s. 6d. with this chromium finish, or £5 8s. 6d. if a lady's machine. Perhaps the new four-cylinder 500-c.c. Ariel motor-cycle, with its four-speed gear-box, which can accelerate (so I am informed) from twenty miles an hour to

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In the most recent addition to the line—the new five-passenger 'Mayfair' Saloon on the short wheel-base—is found every advancement that coachcraft can devise, or driver and passengers require.

Seating is so luxurious that the longest run has no fatigue. Then, for yet greater ease, are folding foot-rests, a hinged central arm-rest and side arm-rests, too; folding occasional tables, companion sets, a roof net . . . in short, every comfort the owner driver would demand in a car built to his own ideal.

The appearance is equally impressive,

equally beautiful. The broad panelled waistline moulding and window reveals if desired, may be picked out in light tones. The slightly sloping windshield, the long bonnet, the graceful low roof line, the rear quarter panelling curving down to the commodious built-in trunk—all give the car the stamp of inherent quality comparable to cars costing a great deal more.

Consider the price! Remember the basic correctness of Austin design, its long lasting worth, its outstanding dependability.

Then ask yourself—where at this price can a car of this quality be bought?

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The New 'Twenty' Mayfair Saloon (6-window) £530

The New 'Twenty' Whitehall Saloon (4-window) £530

Upholstery in Vaumol luxour grain hide or fine carriage cloth. 'Biflex' magnetically operated dip and switch headlights, and fullest equipment including Triplex glass, chromium plating, wire wheels and spare, Dunlop tyres.

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Triumph New Safety Motor-Cycles.

Those champions of single-cylinder machines, the Triumph Company, have included no fewer than five different powers of cycles in their 1931 programme of production. The 174-c.c. two-stroke now costs only £23 17s. 6d., with electric lighting and other improvements. The 250-c.c. is an innovation, as this size has not previously been built by this firm. With two-port overhead-valve engine, the complete outfit costs £39 17s. 6d. Next comes the 348-c.c. side-valve engine "bike," priced at only £37 17s. 6d.; while the 343-c.c. overhead-valve Triumph model costs £44 17s. 6d. This machine, by the way, is 50 lb. lighter than its predecessor of the same type. All these machines have dry sump lubrication. So also have the 493-c.c. and the 549-c.c. Triumph machines. On each of these two latter models is a pressed-steel shield, which



A HUMBER "SNIPE" IN A WOODLAND SETTING: A MODEL THAT HAS BEEN REDUCED IN PRICE, AND NOW COSTS £485.

covers the crank-case and gear-box on the right-hand side. Triumph cars of four and six cylinders are displayed at the Scottish Show this week, but, as I dealt with these so recently, I need only remark that I expect they will please Northern motorists for their finish and general good road performance.

The Light "Straight-Eight" Buick.

One of the cars I fancy will be popular this season is the new light "straight-eight" cylinder Buick, costing £398 for its four-door saloon model. I drove a quick 100 miles on this car recently, and can recommend it as an all-top-gear performer. Rated at 26.45 h.p., this eight-cylinder engine is so silent in its running that when idling in traffic it is difficult to tell whether the motor is running or stopped. Yet



IN A PICTURESQUE OLD-WORLD SETTING: A SINGER "TEN" OUTSIDE THE HISTORIC COURT HOUSE LONG CRENDON, BUCKINGHAMSHIRE.

a touch on the accelerator-pedal, and one can reach 60 miles an hour from a slow crawl in 400 yards. It has a three-speed (forward) gearbox, and one does use it to start up on, but, after moving off, there is little advantage in ever getting off top gear again for the journey. It can climb White Hill, outside Henley, on top at 30 miles an hour at the steepest part, starting slowly at the bottom of the hill. It runs up Nettlebed Hill at 50 miles an hour, but I did not exceed 71 miles an hour anywhere on the road to Oxford or back to London. I expect that is about its maximum, but it is the rapid acceleration which makes this car please the driver. The suspension is good and the brakes quick in action, while the Lovejoy hydraulic shock-absorbers certainly do their work in stopping any sign of sway, rolling, or violent flexing of the half-elliptic springs at front and rear. The steering is particularly light and easy, and so also are the foot controls, so that women drivers will be able to handle this car without any fatigue or violent expenditure of energy. I used 7 gallons of petrol per 100 miles, but did not trouble to measure the oil, as the consumption seemed negligible. The indirect first and second speeds are easy to change on either up or down. The coachwork is excellent and very comfortable. The temperature indicator and control of the circulating water work admirably, so that one wastes little energy in starting up from cold. This Buick is a "well-found," useful carriage.



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THE PLAYHOUSES.

"THE GRAIN OF MUSTARD SEED," AT THE AMBASSADORS.

THERE can seldom have been so successful a revival as that of Mr. H. M. Harwood's political comedy. During the ten years since its first production (there was but a brief revival six years ago)



FOREIGN RECOGNITION OF BRITISH EXCELLENCE IN LOCOMOTIVE CONSTRUCTION: A RAILWAY-ENGINE MADE IN BIRMINGHAM FOR THE BENGUELA RAILWAY BEING LANDED AT LOBITO BAY (ANGOLA).

it has aged not at all. Indeed, compared with many over-flippant modern plays it has a delightful air of responsibility and common sense. Whatever one's views of politics, one has to admit that Mr. Harwood knows his subject, and has not exaggerated the

attitude of his leading characters more than is legitimate and, indeed, essential on the stage. Miss Mabel Terry-Lewis repeated her admirable performance as a political hostess, and Mr. A. Bromley-Davenport equalled, and possibly even excelled, that of his predecessor, Mr. Fred Kerr, as the Leader of the House of Commons. Mr. Nicholas Hannen lacked the driving power necessary to persuade us of the importance of his Radical M.P. in the scheme of Conservative things. As the heroine, whose personal tragedy it was that she grew to love the man to whom she had promised her hand, Miss Joyce Kennedy was excellent. Among a number of other clever performances may be mentioned those of Mr. Roger Livesey as a plain-spoken chauffeur, and Mr. Hyde White as the only individualist in a State-aided world.

"THE PLAYBOY OF THE WESTERN WORLD," AT THE CRITERION.

A pleasant revival of Mr. J. M. Synge's masterpiece, though it cannot be said that the present company of Irish Players are equal to the original. One misses Maire O'Neill, Sara Allgood, and Arthur Sinclair. Mr. Sydney Morgan, however, compared excellently with the original Old Mahon, and Tony Quinn was pathetically humorous as the shy lover. Mr. J. A. O'Rourke repeated his original performance as Philly Cullen. Not for those who remember The Irish Players in their not so far distant prime, but excellent entertainment for those who don't.

"NIPPY," AT THE PRINCE EDWARD.

This is a musical comedy of average merit, with some lively, rather than melodious, numbers, but likely to be a big success, thanks to Miss Binnie Hale. The first act was particularly good, and Miss Hale's impersonation of a young person "making eyes" at a customer at the Corner House was

a gem of caricature. The scene outside her mother's cottage was too long, for fifty minutes in a musical play without the intrusion of a chorus grows tedious; still, there was an amusing scene between Mr. Clifford Mollison and Mr. Arthur Riscoe, the latter a comedian new to London. They have a clever song, "A Couple of Fine Old Schools." Having, as becomes a heroine, jilted the man she loves rather than ruin his career, Nippy rises to stardom on the films. I suspect Mr. Arthur Wimperis of the witty satire on film ways in The Resplendent Super-Cinema; the announcements flashed on the screen, together with the names of those responsible for this "mightiest of all productions," caused roars of laughter.



"TOM OLDAKER ON BRUSH": A FINE MEZZOTINT ENGRAVING IN COLOUR BY EUGÈNE TILY AFTER BEN MARSHALL.

Collectors and lovers of sporting prints will be interested in Eugène Tily's mezzotint engraving in colour of "Tom Oldaker on Brush," a picture painted by Ben Marshall in 1800. The size of the reproduction is 19½ by 15½ in. (exclusive of margins), and it may be obtained from Messrs. Frost and Reed, Ltd. (26c, King Street, St. James, S.W.1). The price for Remarque Artist's Proofs is £8 8s., and the number is limited to 350 mezzotints, after which the plates will be destroyed.



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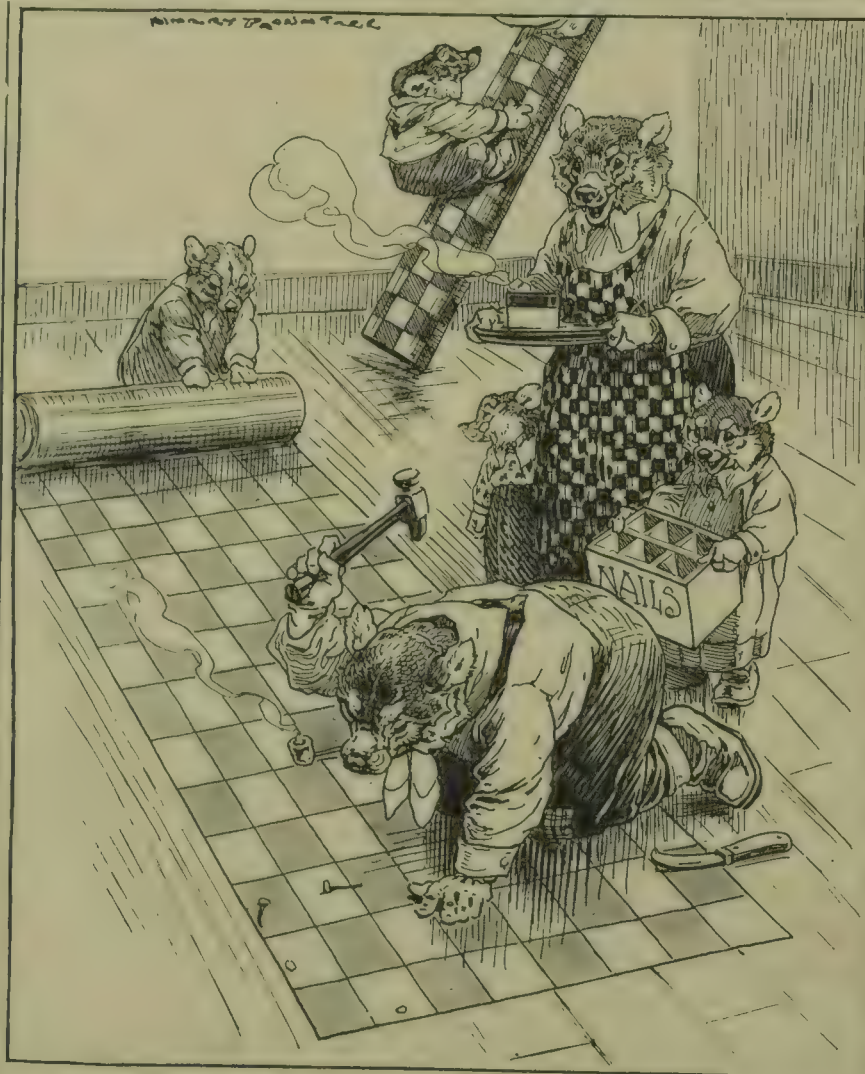


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MARINE CARAVANNING.—CV.

By COMMANDER G. C. E. HAMPTON, R.N.

THE Motor-Boat Exhibition is over, and it has left much food for thought. I made many enquiries at the various stands, and the point that struck me most was that running costs are being closely studied by buyers. Small petrol-engines were far more in request than large-powered units using the same fuel, and paraffin-engines are gradually losing ground in favour of heavy oil where large engines are concerned. Petrol for small powers, and high-speed Diesel engines using heavy oil for high powers, promise to be the demand in the near future—anyhow, until the Diesel manufacturers produce really small and compact engines. Speed-boats, in the generally accepted sense of the word, have given way to small runabouts that can attain about fifteen knots; whilst stepped hydroplanes are not so popular as hard chine craft because they are not so comfortable in a sea-way. These are all important points for any purchaser to note, for they will affect the second-hand value of the vessel purchased. Cruisers with speeds of approximately eight knots far outnumbered the Express cruiser type of vessel, and a more marked increase in interest was shown in the small inboard-engined boats than in those having outboard units of high power. Economy, in other words, is the general order of the day; but I do not think it is caused so much by the general depression in trade as by a desire for peace and quietness afloat at a price which compares favourably with other forms of holiday on shore. This is a consideration that every builder should keep constantly before his mind in his own interests. Fast and expensive boats to run will, of course, always be wanted by a certain class of buyer, but the market will become limited, as in the case of motor-cars, except in the case of high-powered and fast utility-craft that can earn money by means of their speed.

From the point of view of pleasure-craft only, there is little doubt that for safety, peace, and comfort under all conditions where small craft are concerned, an auxiliary (100 per cent. sailing) vessel is hard to beat. The deep draught of this type of boat compared with that of the purely power-driven

vessel, the under-water lines and the steadying effect produced by the sails, all contribute their share in preventing undue motion in bad weather; whilst when anchored in exposed areas where a swell exists, such vessels are more comfortable than any others.

I suppose it is the independence afforded by auxiliaries that is one of their chief attractions



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Distance is no object to the owner of one, for he need never consider the matter of fuel endurance. On long passages when under sail, the peacefulness

of life at sea is not disturbed by the noise of machinery; yet the engine is available when required, either for driving the ship or electric generation and many other labour-saving devices. On long voyages in the open sea when steady winds prevail, a well-designed cruising-vessel under sail can be left to steer herself for hours and, in some cases, days on end. If as much brain-work had been expended on the design of small auxiliaries as has been expended on the modern motor-cruiser, present-day yachting would be even more popular than it is, for, after the initial outlay, the running costs of auxiliaries can be made less than those of power-driven craft.

I have been much interested in the design of the new auxiliary ketch, *Frances II.*, which has been designed and built by Messrs. Vosper and Co., of Portsmouth, and recently delivered to her owner. She has been built for ocean cruising, and measures 53 ft. over all, 45 ft. on the water-line, has a 5 ft. draught and a beam of 13½ ft., her T.M. tonnage being 35 tons. No expense has been spared on her hull and machinery, but her internal fittings have been made as plain as possible. She is planked and decked with teak of 1½ inches thick, and has massive oak frames and 10 tons of lead on her keel. She is a roomy ship, with a fo'c'sle for two men, a large saloon, one double and two single cabins, a spacious bathroom, and a good-sized galley. Aft the saloon is a large engine-room containing a 38-h.p. Gardner 4.L.2.-type Diesel engine, which drives the vessel at seven knots, and also a lighting dynamo. She is a vessel that could go anywhere in the world, and I believe she cost somewhere in the region of £120 per ton.

As yet there are not many auxiliary vessels with heavy-oil engines, chiefly because, until recently, they required too much space. This drawback has, however, now been eliminated by the introduction of the high-speed Diesel. Personally, I favour such plants, not only because they reduce the fire danger, but also owing to the small amount of heat and smell that they produce below decks, not to mention their low fuel costs. The only fly in the ointment is their high initial cost, but that is not likely to remain for long when competition becomes greater.

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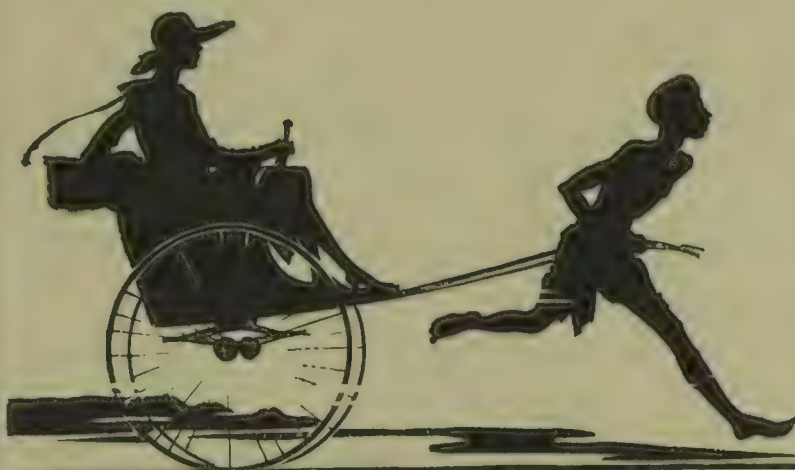
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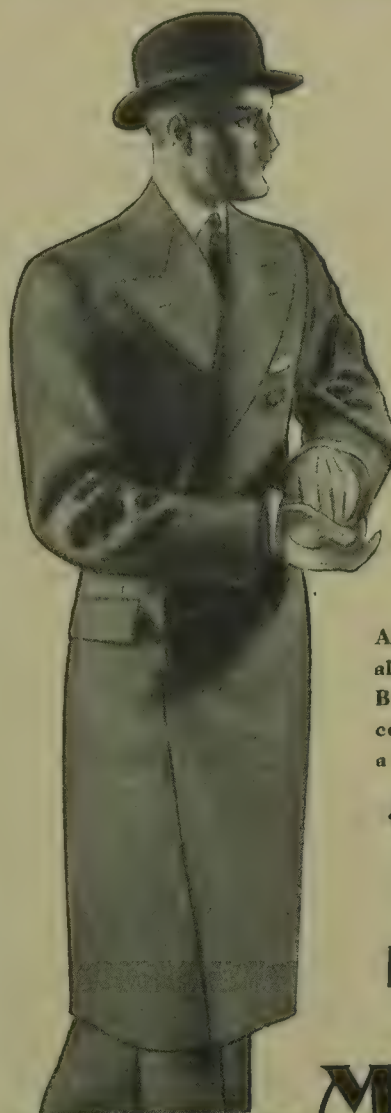
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THE MYSTERY OF THE AURELIAN FRESCOES.

(Continued from Page 827.)

for a satisfactory explanation. We can only suppose that it was designed to represent persons engaged in some ceremonies of initiation.

The presence among the pictures of Adam and Eve, of the Good Shepherd, of Christ the Teacher, and of the Cross, proves at once that the hypogeum belonged to a group of Christians. The rest of the frescoes, with their mysterious symbolism, and the presence of women admitted to high ecclesiastical

rank and of persons with magic powers, indicate that these Christians were not orthodox. They evidently belonged to one of those complex religions founded on a Christian basis, but mingled with beliefs and influences drawn from Oriental cults, which developed in particular during the third century.

To sum up, we can suppose, without being certain and without being able to say anything more, that the mysterious hypogeum was the centre of a congregation of heretics, where they held meetings, commemorations, and rites peculiar to their creed, and where the adepts were buried.

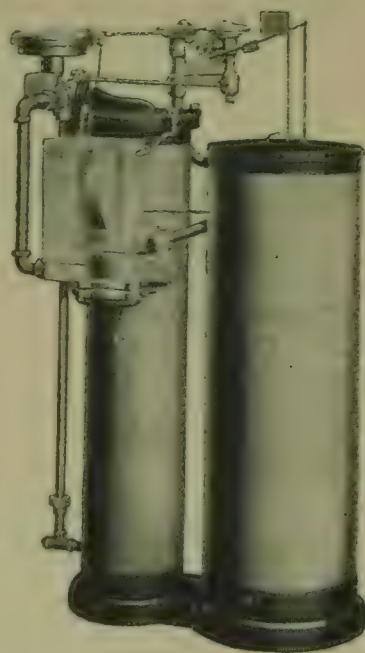
Central heating is often regarded by people with small houses in the country as an unattainable luxury. There is, however, a system of heating the whole house by one stove which is easy and remarkably inexpensive to run. It is achieved by the Esse stoves, which burn anthracite and never go out, day or night. The average cost of running a "Jeunesse" stove is less than sixpence a day, burning continuously. The "Chaudesse" is even cheaper to run, and is constructed to burn pea-size anthracite. The heat is controlled, and one filling lasts twenty-four hours. These stoves are obtainable at all the leading stores, and are a really sound investment. With them, there is no waste of heat up the chimney, and the maximum amount of warmth radiates into the room.

All those interested in the sea, particularly yachtsmen and holiday-makers in home waters, will welcome the appearance of an interesting little book, "All About Ships and Shipping." A handbook of popular nautical information, with numerous diagrams, plans, and illustrations." Edited by Edwin P. Harnack. Fourth edition, revised (Alexander Moring, De la More Press, 7s. 6d.). Of a handy size for the pocket, it contains an interesting article on the making of sailing-ships, with others entitled "The Buoys of the United Kingdom," "The High Seas," "Yachting," "Lloyds," and "Entry of Officers into the Naval Forces." There are also lists of ships in the Royal Navy and of the fleets of the principal shipping companies. The numerous illustrations include seven colour-plates.

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We have received from Messrs. A. Zwemmer an extremely interesting book of collected photographs, "Photo-Eye," edited by Franz Rohr and Jan Tschichold, and published by the "Akademischer Verlag" and Dr. Fritz Wedekind and Co., Stuttgart. It embodies, besides an imaginative and provocative preface, seventy-nine photographs of recent date and exceptional interest—ranging in their subjects from examples of the conventional realistic type of photograph to "photomontages," or compositions of a fantastic nature; together with many striking aeroplane, ex-ray, and medical photographs and some remarkable "close-ups." Messrs. A. Zwemmer, of 76-78, Charing Cross Road, are the agents for its sale in this country.



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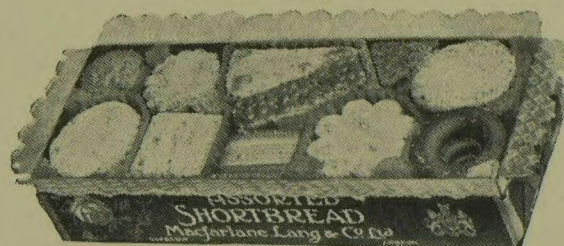
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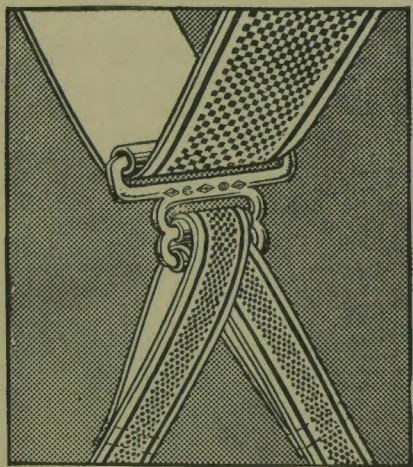
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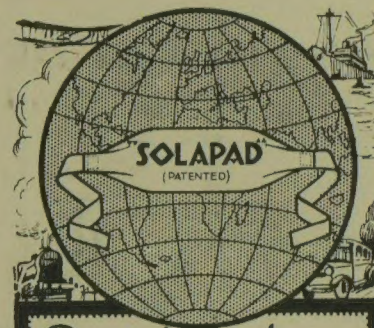
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To CORRESPONDENTS.—Letters intended for this department should be addressed to the Chess Editor, I.L.N., Inveresk House, 346, Strand, W.C.2.

SOLUTION OF PROBLEM No. 4077. By REGINALD B. COOKE (PORTLAND, ME.).

[5K2; p1Q5; 4S3; r1k2S1; 1sp4p; r1r2p2; 3P1b2; 1R5B: mate in two.]

Keymove—RKsq[Rb1—c1], threat 2. RK5.

If 1. — B×R, 2. Qb5; if 1. — BK6 (self-interference), 2. B×P; if 1. — BQ5, (self-block) 2. KtB4; if 1. — BK16, 2. Qb5; if 1. — RK6 (self-interference), 2. Qb5; if 1. — KtQ6 (s—i), 2. B×P; if 1. — BB3 (s—b), 2. QK5; and if 1. — KtB3 (s—i), 2. QQ7.

The complexities of this problem speak for themselves. Black has eight defences against the threat, and they produce much charming play with their interferences and self-blocks. Mr. Cooke holds the view that the perfect problem should have at least one delusive try, and there is certainly such a trap for careless solvers here in PQ1, into which some of our circle have fallen. Seeing the mate after P×P en passant by reason of the self-interference by the capturing pawn, they have omitted to notice the quiet defence KtR3, which defeats the plan.

SOLUTION OF GAME PROBLEM LI.

[zrr2kt; pp1b2pp; 5p2; 2s1p2q; 3SP3; 4BPQ1; PP4PP; 2RR:Kt White to play and win.]

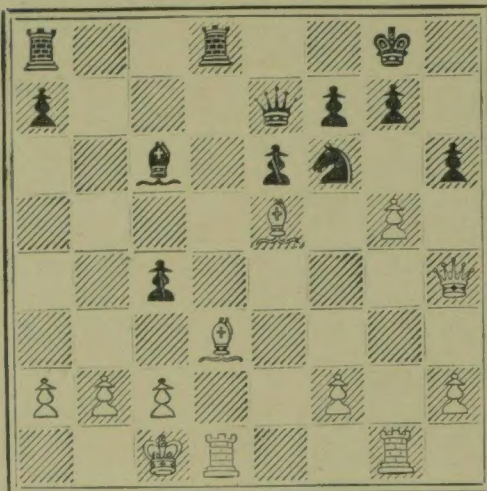
Norman at Hastings missed a fine chance to impale Yates, the Harold of the occasion, by 1. R×Kt, for if in reply the harassed Saxons pluck forth the barb by R×R, then 2. KtB5, and the dynasty changes.

"100 Chess Maxims," by C. D. LOCOCK (Whitehead and Miller, Leeds; 1s.). We have not the temerity to disagree with Mr. Locock's *obiter dicta*, but think his little book rather untidily arranged, some of the "maxims" being scarcely entitled to separate numbers. There are some notable omissions, and many traps go unmentioned with

which the author must be familiar both as hunter and quarry. Still, if the young idea remembers the hundred pieces of advice, he will have had his shilling's-worth.

GAME PROBLEM LIII.

BLACK (12 pieces).



WHITE (12 pieces).

[In Forsyth Notation: r2r2kt; p3pp1; 2b1p1p; 4B1P1; 2p4Q; 3B4; PPP2P1P; 2KR:R1.]

Readers who have admired Herr L'Hermet's masterly work in the many fine problems he has contributed to these pages, will be surprised to find him the victim in a Game Problem, but such is the melancholy fact. He has countered Spielman's K-side pawn advance

by PQB5, to drive the White KB from the diagonal, and in the diagram position he plays 21. — KtQ2, a promising move. White's reply must have astonished him, as it forces mate. The task is: Black to play KtQ2, white then to mate in five.

THE EMPIRE SOCIAL CHESS CLUB.

This afternoon resort having been opened by fan and fanfare with great éclat at Whiteley's, the Magazine of the Club has now been issued to members. It contains twenty-four pages of games and endings most interesting to the moderate player, and, as its quarterly issue is included in the yearly Club subscription of half-a-crown, we can only marvel that the Empire Social C.C. is not located in the bargain-basement instead of the Dome.

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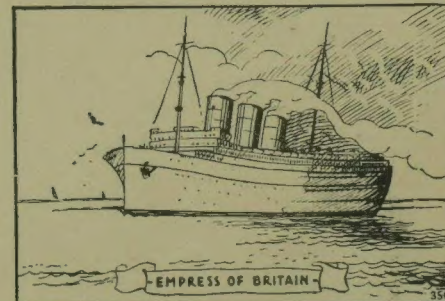
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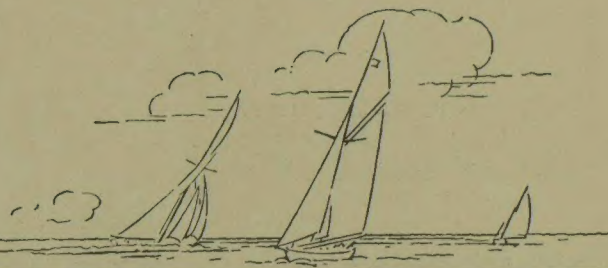
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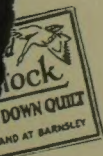
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their feet, listening docilely to his eloquent panegyrics of revolutionary virtue, his prophecies of the Republic which was to come. Lately, indeed, she often accompanied him to the Ministry, sat in his room naively interested, while he paid out bundles of notes, bags of coins, against meticulously scrutinized requisitions, or rigidly refused some hectoring ruffian in uniform whose demand was suspect. The subordinate employees all knew this pretty *citoyenne*, with a charming word and smile for everyone, who was the *femme revolutionnaire* of the vice-delegate, entitled to pass in and out as she pleased. She laughed merrily as she hung on his arm, dainty in the light dress appropriate to this summer day which, cleverly, she had made in the afternoons she spent with Mme. Bullier.

"How terribly you frown! You haven't said a word for the past ten minutes, *sais-tu, mon chou?*"

"Hein?" He jerked out his heavy thoughts. "I was wondering what is going to happen. Those imbeciles at the Hotel-de-Ville think only of fighting each other, instead of defending the Commune. At any moment the Versailles may assault. I heard this morning that the ramparts between the Point-du-Jour and Auteuil are almost abandoned."

She glanced at him, suddenly serious . . .

In "*Vive la Commune!*" by F. Britten Austin. One of the new series—each story complete in itself—of Historical Romances framed in the maelstrom of Revolution.

One night Hagar wore a string of beads, and when Michael asked her where she got them, she told him of our trails on the long road, and of the sweet-smelling camp fires, and then her eyes blazed into snapping stories of the horse-fairs, and she laughed and sang as I thought she had forgotten how to do.

"That's the world!" she cried, throwing back her head and reaching to the little patchy piece of night that came over our roof; "that's the world, Michael Beaver."

Michael Beaver tipped back in his chair and smoked his pipe and watched her queerly, then he swung his arm slowly around to the howling chimneys of the smelting-hole, and the tall, tight buildings everywhere. "Why, here's the world right here," he said. "Outside of this is—nothing."



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But Hagar laughed and shook her head. "This the world?" she cried. "Why, what's here is just a scar on its beautiful body!"

The way Michael Beaver watched her made me think of Sarki's mastiff the day he had first seen a June bug.

One night, when it was raining and we did not go to the roof, Michael asked her to marry him, and suddenly tears came rolling down her cheeks till she couldn't stop them. . . .

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